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ELEMENTS OF RHETORIC

A COURSE IN PLAIN PROSE COMPOSITION

BY

ALPHONSO G. NEWCOMER

Associate Professor of English
in the Leland Stanford Junior University

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PREFACE.

THIS book differs from most treatises upon rhetoric and composition in two particulars—arrangement, and proportion. The common order is reversed, and the study of words, instead of being put first, is put last, while at the outset attention is centred upon methods of gathering and ordering material. The reason for this should be plain. Composition must begin with ideas. Diction is the very last consideration in the process of constructing an essay—it may even be reserved until revision. If words be thrust first upon the attention, the student naturally supposes that words, instead of the ideas behind them, are his raw material. Composition becomes to him wholly an artificial thing. Freshness, independence, naturalness, ease, are put far from him, perhaps never to be attained. It is a matter of history that, excepting here and there a Pater and a Stevenson, our masters of letters have not come into their kingdom through wrestling with words. Such I offer as the main defense of this book, and reason for its being.

The proportion of parts has been determined both by the foregoing consideration and by experience. The bulk of matter in our rhetorics is traditionary and, except for higher, critical purposes, useless. Good writing depends chiefly on half a dozen things—on managing properly the few words that represent the germ ideas, on keeping sentences from being submerged by the weight of their own clauses, on attending to the articulation (the relation-words of all kinds, the pronouns), on logical arrangement and

proportionate emphasis of ideas. These few things are emphasized here. Discussion of barbarisms, provincialisms, tropes, etc., is for the most part avoided. The ground is nearly always unsafe. Judgment is difficult, legislation well-nigh impossible. Besides, it is in these matters that individuality of style chiefly lies, and that is a thing that teacher and text-book alike must touch sacredly. Hence the slight treatment accorded to diction, to words and phrases as such: the sentence, the paragraph, and the whole composition are more easily reduced to law. Hence, too, the subordination of narration and description, on which point see further Section Five. In short, I have kept in view constructive or applied rhetoric, rather than critical, the art rather than the science, enlarging upon whatever bears directly on practice, and reducing to a minimum all else. Discussion of obsolete words, for example, is, in a rhetoric, only dead matter. No student ever writes obsolete words. By leaving the study of them to those courses in English classics which all our schools now provide, and in which the study becomes a vital thing, rhetoric is relieved of a useless burden. Perhaps an exception should be made in the case of figures of speech, which would be without systematic treatment if our rhetorics did not give it. Besides, some figures are mechanical and may be artificially employed.

For the rest, I am disposed to make little claim to originality. Rather, even where there was a temptation to independence of treatment (as in the chapter on *shall* and *will*), have I preferred to fall back upon long-tried methods and rules. So, in larger matters, there is general adherence to the ordinary method of teaching through examples and exercises. I have no puritanic fear of examples of faulty English. To give correct examples is well, but experience shows that something more is needed. Many

students do not read enough good literature to form a good style by absorption. Many have formed bad habits that no amount of reading or imitation of good models will correct. They must be made to see their errors. Is it argued that a wrong construction should never meet the eye? But if the construction is distinctly labeled "wrong," that fact abides as a part of the impression, and this is something to be desired. Sooner or later, in newspapers or elsewhere, the eye will meet the construction not so labeled, and then only the forewarned will receive no harm.

Special pains have been taken to assist the teacher and to lighten his labor. Exercises in considerable variety are appended, together with numerous models. Difficulties of punctuation, hyphenation, spelling, thesis-writing, etc., are dealt with,—all precisely to the degree dictated by experience with students of many grades of proficiency or deficiency. In particular, the contents of the book have been tabulated on two pages (376, 377) in such a manner that, with the book open before him, the corrector of themes can see at a glance the reference he desires to write in the margin of a theme. On the other hand, it seemed well to avoid such an excess of exercises and examples as would encourage listless, routine teaching. Live examples, drawn from the pupils' own work, and exercises founded upon it, are always best. The less their eyes are kept upon this book, and the more upon their own work, the better. It should be the hope of every teacher of rhetoric that the text-book his pupils use may rapidly become a mere reference-book in their hands.

What may be deemed an inordinate use of Macaulay in these pages, cannot fail to be noticed. I am not ignorant of what Mr. John Morley and other critics have said of the dangers that attend the copying of Macaulay's style. I know that Macaulay himself felt that his manner, while

good, was "very near to a very bad manner indeed." I own, moreover, that I have no personal fondness for the style. But it possesses, in an eminent degree, precisely the qualities that composition-writers need — clearness and vivacity. Its mechanical construction too can be easily understood, can be analyzed and copied; and perhaps no man ever yet formed his style without copying, consciously or unconsciously. Such methods I would put into the background as far as possible: I have already entered a protest against mere "wrestling with words." And certainly the writer who has it in him to evolve a great and original style, has little to learn from Macaulay. But it were a pity that, lest by some remote chance one genius be led into the wrong path, the ninety and nine for whom no such danger exists be left leaderless on no path at all. Of course the ninety and nine will not attain to the qualities that really made Macaulay great, but that is nothing to the point. If a clear, readable style is achieved, their end is gained, and, if we may believe the testimony of Freeman and Froude, the study of Macaulay will help to such an end.

Again, I foresee an objection to this book on the score of its length; and I feel the objection in all its force. But there are two answers. Each specialist, in a day of specializing, may demand short cuts to a knowledge of the rapidly multiplying sciences outside of his specialty. But composition, as herein contemplated, is not a specialty. It holds a position of general importance by the side of grammar and arithmetic and geography. A mastery of it is the almost indispensable concomitant of any scholarly achievement or professional success. And there is no short cut to the *mastery* of anything. In the second place, not all of this book is intended to be studied. Some of the matter is chiefly for reference, and is intended to afford a rational

discussion of such questions as writers are constantly asking themselves or their instructors. Thus some degree of completeness may be claimed. The whole art of composition within a hundred pages may look alluring,—I can only assert that it is impracticable.

It may not be amiss to add here that I have taken the art of rhetoric seriously. Juggling with words for amusement, so temptingly easy, has never seemed to me profitable. I have not tried to be entertaining. Nevertheless, I trust that some parts of what I have written will not prove wholly without stimulus to endeavor of the fruitful kind.

A. G. N.

STANFORD UNIVERSITY, CALIFORNIA,
October, 1898.

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ELEMENTS OF RHETORIC.

THE WHOLE COMPOSITION.

I. INTRODUCTORY.

PRACTICAL or Applied Rhetoric and the Art of Composition are convertible terms. While this treatise is called a rhetoric, in conformity with established practice, the word composition will be more frequently used, as serving to convey more directly its chief aim, which is constructive rather than critical or scientific.

1. **Composition** is the act of putting together, of arranging. Specifically, it is the act of putting together ideas. A composition is a number of ideas on one subject, so grouped and connected as to give a clear understanding of the subject. The primary aim is to get something said; to get it said well is secondary. We must begin, therefore, with *invention,* with the determination of a subject and the selection and organization of material.

The Art of Composition should not be conceived of as something existing solely for itself, to be acquired or not as one pleases. It is not for any ornamental character it may possess that it is included in the curricula of schools and colleges. Indeed, English Composition, as now understood, has risen into prominence just in proportion as our schools have grown more practical in their aims. It is an art, but it is an eminently practical one—the organization and presentation of our ideas as a means to the fulfilment of our common needs and desires. To speak to friends or strangers

at a distance, to address absent and widely scattered audiences at the same moment of time, to transmit our knowledge and our opinions to those who shall come after us—these are real every-day needs of modern life.

And since these needs are most easily met through the medium of written words, in the mastery of this medium we find our second task. Yet even on this mechanical side composition is not a mystery. It is not the cult of a literary sect. It does not mean flowery rhetoric. It means good, plain English, and its mastery involves only the ability to write with clearness and effect. Nevertheless, the attendant difficulties must not be underrated. Few men can communicate their simplest thoughts or desires with no waste of words and with immediate intelligibility. "I know but I cannot tell," is a familiar answer in the schoolroom, and we are inclined to smile at the paltriness of the excuse. But it is too often sadly true. Ask a cook how she makes her excellent salad; ask a friend to instruct you in the rules of a certain game. The chances are that both know far better than they can tell. "Printed directions," whether for hanging a door, or dyeing a scarf, or carving a turkey, are likely to be puzzling in the extreme. Business men and school boards could tell of many an applicant for a position who met with no favor because he could not state plainly what he wanted and what his qualifications were. The phraseology of state papers, statutes, and legal documents generally, betrays how difficult a matter it is to make language say one thing clearly and one thing only. Words are tricksy Ariels—they do so much more than we dream; or they grow stubborn on our hands, and will do nothing at all. Study will make us alive to the possibilities of misunderstanding which lie in the most innocent-looking phrase; practice will open up to us the resources for avoiding such misunderstanding and for securing the richest results with the least labor and waste.*

* By a curious coincidence, this sentence affords an illustration of its own truth. It was originally written thus: "Stuoy will make us alive to the possibilities of misunderstanding that lie in the most innocent-looking phrase." When the sentence was transcribed on the typewriter, it chanced that the words "misunderstanding that lie" fell at the end of a line, so that the words were naturally read as a single phrase—"lie" as a noun, "that" as a demonstrative, and "misunderstanding" as a verb governing "lie." The ambiguity was remedied by changing "that" to "which."

But composition should bear another relation than that to the end served—a relation to the composer. Force of language can come only from force of character. Clean writing can come only out of clean thinking and, in a measure, clean living. Certain it is that no high degree of success can attend any style that is not grounded in character. It will not pay to try to get far from yourself, to be unnatural or untrue to yourself. The vitality of the relationship between the arts we practise and the life we live should never be lost sight of. Mark in the "Travels and Adventures" of Captain John Smith how the decisive word goes with the decisive deed. Or read in the famous letter of Dr. Johnson to Lord Chesterfield a perfect example of the truth of Buffon's saying, "Style is the man himself." When you write, write yourself, with an eye single to the thing yourself desires to say. You can never do better than that.

If such a conception of the art of composition can be fixed, students will no longer present themselves at college for examination in this branch with the idea that they must "compose" in a style suited to the occasion, or that they will be judged by their ability to elaborate figures of speech.

II. THE SUBJECT.

2. Range of Subjects.—From the foregoing it follows naturally that one must look for subjects within one's self, that is to say, within the range of one's own experience, or interest, or knowledge, or power. Only upon such subjects can one say anything worth saying, and to have something worth saying is the first essential. It is of no use to cultivate a worthy manner unless one have worthy matter. That worthy matter is to be sought at home. What do you care about? What do you know about? What do you wish to know about—to extend, fix, and systematize your knowledge of? This is your material, and you should have no difficulty in finding it. One who is without themes has no business with the art of composition.

Theoretically, seeing that we have insisted upon treating composition broadly and upon emphasizing its relation to all departments of life, the range of subjects is world-wide. Actually, for the individual, it is limited by the individual limitations spoken of in the last paragraph. And, in the world of affairs, the choice must further be regulated by considerations of time and place. But if we set out with the "relation" idea, the "means-to-an-end" idea, of composition strong in our minds, these things will follow of course. The purpose of the essay will always stand in our minds before the essay itself, keeping us in the right path.

In practice work, the closer we keep to real conditions, the better. One can nearly always write in response to some actual demand, without or within. Some public question will bear comment, some matter of local interest requires discussion, some personal experience is worth recording, some fantasy of the brain seems fair enough to preserve. Only let the personal limitations be always kept in view.

A list of subjects of some variety is here appended, but it is given more to show the kinds of themes that have lent themselves to successful treatment than to furnish actual ready-made subjects for the use of others.

SUBJECTS FOR THEMES.

NARRATIVE.

My First Day's Fishing.
A Straw-ride.
An Expedition on a Hand-car.
Room Hunting.
A Yachting Incident.
Autobiography of a Monomaniac.
The History of Communism.

DESCRIPTIVE.

The Bowery.
Boston Common.
The Street System of Salt Lake City.
My Native Town.
A Model Farm.
A Cosy Corner.
On the Water-front.
How Mail is Caught by a Moving Train.
Horace Mann.

NARRATIVE-DESCRIPTIVE.

A House-party.
Down the St. Lawrence.
A Day in "The Mission."

EXPOSITORY.

The Law of the Road.
The Care of a Rifle.
Football as a College Sport.
Freighting in the Early History of the West.

The Raisin Industry.
Trout-fishing.
The Art of Dancing.
Cooperative Housekeeping.
Cost of an Education.
Ancient and Modern Greek Games.
The Income Tax.
Socialism: What It Means.

ARGUMENTATIVE.

A Plea for the Honor System in College Examinations.
Length of the Presidential Term.
Desirability of Spelling Reform.

MISCELLANEOUS.

Faunal Extinction.
A Sleigh-ride.
The Development of the Cabinet System in England.
Advantages and Disadvantages of Encouraging Thrift in Children.
The Nature Element in Lowell's Poems.
The Cause and Cure of Hard Times.
Speed Indicators and their Use in Steam-engine Testing.
Development of the Trotting Horse in the United States.
The Trans-Siberian Railway.
The Park System of Chicago.
A Bear-hunt.
How to Sail a Boat.
Dishonorable Campaign Methods.
Early History of Texas.
Simplicity in Housekeeping.
The Duties of a City Engineer.
Law as a Profession.
The Duty of a Physician between Considerations of Public Health and Private Gain.
Qualifications of a Newspaper Man.
Communistic Communities.
National Sports.
Daily Routine of a Bank.
Some Local Aspects of the Labor Question.
Belief in the Supernatural.
Coccidæ.
Chinese Civilization.
Beethoven and Mendelssohn.
Quartz-mining in the United States.
Pilots and Piloting.
How to See Scenery.
American Emblems.
The Passing of the Stage-coach.
Taxidermy.
How to Conduct a Local Newspaper.
Exemption of Judicial Officers from Liability for their Acts.
The Oil Industry.
Raising Onion-seed.
Borax.
Early Religious Training of Goethe and of John Stuart Mill.
Pianos.
Longfellow's Tales of a Wayside Inn.
Pickling Olives.
Dish-washing in a Cooperative Club.
Our National Forest Reservations.
The True Function of the Normal School.
Effect of Inventions upon the Laboring Class.

3. Nature of the Subject.—Perhaps one warning is needed here. The immature and inexperienced are not competent to write upon abstract or moral themes—upon "Self-reliance," upon "The Illusions of Hope," upon "True Merit Wins." Such subjects are affected by those who have the false idea of composition which we are trying to remove. They lead invariably to vague thinking, and to the cultivation of manner before matter—two things fatal to any genuine success in this art.

Read one such essay:

LUCK.

Is there such a thing as luck or chance is a question which every one has at some time pondered upon. It is extremely difficult to believe that luck does *not* exist when we see men about us favored with fortune upon fortune, merited, seemingly, by no exertion whatever. It is an acknowledged fact that luck arising from trivial every-day occurrences, such as finding horseshoes, etc., is believed in only by the weak, ignorant, and superstitious. But often that happens which we can account for in no way but by its being genuine good luck. Emerson says that if we look back we shall find that luck has arisen from some previous action, perhaps unconsciously performed: everything is compensated for. It is certainly much more pleasing to think that we can, to a certain degree, restrain ill fortune and insure that which is good, than to believe ourselves ruled entirely by the caprice of fitful luck. Let us not therefore give ourselves up to waiting for this uncertain visitor, but rather strive after the good fortune which faithful labor is sure to bring.

It is simple enough, and sensible enough on the whole. But the reader is not interested, and he is not put in possession of any valuable facts or any helpful ideas. The writer should have left the subject to such men as Emerson.

Take a paragraph from another essay of this kind:

TIME.

"Do not tell me of to-morrow;
There is much to do to-day
That can never be accomplished
If we throw the hours away!"

Some take no thought of the value of money until it is gone, and many do the same with their time. The hours are allowed to pass by unemployed; and then when life is fast waning they bethink themselves of making a wiser use of it. But the habit of listlessness and idleness may already have become confirmed and they are unable to break the bonds with which they have permitted themselves to become bound. Lost wealth may be replaced by industry, lost knowledge by study, lost health by temperance and medicine; but lost time is gone forever.

This is worse than uninteresting. It is characteristically prefaced by a cheap jingle. Then the writer becomingly shies a little, not introducing the subject suddenly, but leading up to it by a forced and lifeless comparison. There follows a sweeping statement, presumably applicable to each one of the imaginary "many" to whom we have been introduced. And then—with so little vividness has the picture of "life fast waning" been conceived—we are told in weak, uncertain terms that the habit of idleness may already have become confirmed. And the paragraph concludes with a rhetorical climax, artificial to the last word of it. The difficulty lies in the fact that the writer was not conceiving vividly nor feeling deeply when he wrote. He had no purpose beyond that of making a composition. And he conceived of a composition as something very special in its nature, having a subject drawn from a particular field of speculation, following an approved method of development, and consecrated by an appropriate style. Why did he use the words *waning, bethink, bonds?* Partly because he could say nothing new on his subject, and in saying what had often been said before he naturally

used the words that had been used before ; partly because the poetic tinge of these words had impressed his imagination ; partly because he thought that, unless he used a diction sanctified by generations of composition-writers, his work would not be a composition at all. Let us not be too severe. The writer was indulging his love of the beautiful, and in this all writers may, within reasonable bounds, be encouraged. But we do insist that a writer shall first say something definite, something worth saying, and say it clearly, and only after that turn his attention to style.

The writer of the last essay was advised to write upon some subject connected with his school work. His next essay began thus:

AIR.

Our earth has many robes. First come close-fitting garments of brown soil, gray rock, or green grass, with wide liquid underskirts of deep blue filling up the spaces between their edges. Outside of these are more wonderful coverings, fragile yet strong, transparent, almost invisible, and folded round the earth, layer upon layer ; or, as one might say, veil upon veil, each more gossamer-like than the last.

The last-mentioned layers or veils form Earth's atmosphere—a substance found everywhere upon it and pervading everything about it. One may travel from the equator to the poles, one may journey by land or by sea, one may soar high in a balloon or descend deep in a mine, but one can never go in this world to a place where atmosphere is not.

This time the writer chose a good subject. But his old faults followed him. There is the same shying round the subject instead of coming directly to it. There is the same fondness for figures. There is the same ransacking of earth and heaven for parallels, and the same striving after climax where no climax is called for. Evidently he still felt that the composition-writer's chief duty is to decorate.

Now farther along in the essay were to be found such straightforward sentences as these:

Air has a faint bluish tint which on a sunshiny day becomes in the sky a very pure and deep blue. This tint is not believed to be the natural color of the atmosphere. Were it such, the air would act the part of a blue pane of glass, rendering the white light of the sun blue as it reached our eyes. The blue of the air is thought to be a reflected blue. If reflected, there must be something in the air to reflect it; and such indeed is the case. Perfectly pure air would doubtless be without color, but perfectly pure air we do not find. Etc.

Here at last was stuff of the right sort—good matter and a good manner. What the writer had failed to realize, as his introduction showed, was that such simple statements of fact concerning the atmosphere as would satisfy a teacher of chemistry or of physics would satisfy a teacher of composition—just that and nothing more or less. He had not yet learned that composition must not be detached from the other activities of hand or brain, in school or out.

4. Limitation of the Subject. Another point is suggested by this last subject. The subject is of the right nature, but it is too broad to be treated in an ordinary school essay. Nothing short of a volume would warrant the selection of such an unqualified theme as "Air." The briefer the title the broader the theme, and consequently the fuller the treatment demanded. The theme before us might have been narrowed in many ways. The writer might have confined himself to the chemical composition of air, to its physical properties, or to its relation to organic life. "The Blue Color of the Atmosphere" would constitute a good subject in itself.

Narrowing the theme is not only a proper measure to take when the essay is to be brief: it will be found actually helpful. Paradoxical it is, but the average writer will find more to say upon a narrow theme than upon a broad one. So soon as he confines his

attention to one phase of a subject details come into view. And writing, as he must, one word at a time, one sentence at a time, he finds it easier to deal with details. The broad theme discourages him by its very breadth, puzzles him with its features that cannot be represented by a single word or a single sentence. And often his knowledge is inadequate and his time is insufficient for obtaining adequate knowledge. Or he may have adequate and minute knowledge and yet lack a well-developed faculty of organization, so that when he sits down to write, his mass of knowledge proves a real hindrance instead of a help.

EXERCISE.

Narrow the following subjects :

Novel-reading.	India-rubber.	Exercise.
Whittier.	Photography.	Pessimism.

5 Kinds of Subjects.—A formal classification of subjects may be made. They fall naturally into four kinds: Narrative, Descriptive, Expository, and Argumentative. The kinds necessarily overlap, and they are continually mingled in actual composition, though in any composition that pretends to unity one kind must be dominant. Tales are chiefly narrative, so-called Travels chiefly descriptive. Novels usually mingle these two kinds. What are technically styled Essays, and Treatises of all kinds—scientific, sociological, critical—are expository in their nature. Philosophical, religious, and political writings tend strongly to the argumentative. History includes the first three kinds of composition, and, if the historian advances personal opinions and attempts to support them, it may include the fourth. These are examples only. Let us define the terms briefly.

(1) *Narrative composition* is that which deals with action performed or suffered, that is, with deeds or experiences, with events that occupy time. It may deal with a single incident, or it may be carried to great length, as in biography and history.

(2) *Description* is concerned with objects as they exist in space, or with individual qualities and attributes. The word has a broader use than this technical one, as when we speak of describing an occurrence or an experience, but for the purposes of rhetoric it is desirable to limit it to this technical definition. Description, in this meaning, is practically confined to short articles, scientific or literary, or to brief interpolations in longer works where it is merely accessory to narration or exposition. R. L. Stevenson says: "No human being ever spoke of scenery for above two minutes at a time, which makes one suspect we hear too much of it in literature." The caution will hold for other things—a picture, a poem, a human being, as well as scenery.

(3) *Exposition* differs from description in that it deals with groups of individuals that are similar in certain respects, or with general qualities or abstract ideas. We describe "A Landscape," for it is particular; it has characteristics peculiar to itself, and these it is the office of description to dwell on. We expound "Landscape in Literature," "Landscape Painting," or possibly even "Landscape Paintings," for here the emphasis is upon the general characteristics that determine a class. If special characteristics are mentioned, it is only incidentally or perhaps for the sake of distinguishing a sub-class. Exposition is never very far from classification, express or implied. Its range is wide, from the single-paragraph editorial on some question of the day to the voluminous scientific treatise.

(4) *Argumentation* strives to establish the truth or falsity of a proposition. Its range is also wide, determined chiefly by the complexity of the proposition.

For further definition and explanation, see the author's "Practical Course in Composition," pages 29, 31, 47, 119, 137.

Of the different kinds of composition narration and description

are the simplest, as they involve no general ideas or abstract terms. They naturally engage the writer's earliest attention. But it is to be noted also that in their perfection they constitute the very highest and most difficult grades of composition, comprising the major portion of fiction and poetry, of what is sometimes termed pure literature. As our present purpose lies between these extremes, we shall give less attention to narration and description than we otherwise should, using them only so far as they serve to illustrate general principles of clear and effective discourse. The law of unity, for example, is almost equally applicable to all varieties of discourse. On the other hand, argumentation, involving as it does logic, and looking so often toward oral presentation, as in court pleadings, demands a special treatment. Exposition affords the best field to the writer who seeks control of language as a means to an intellectual and not an emotional end, and who is desirous of settling down into a firm and lucid style. Besides, the bulk of useful writing to-day is expository in nature. This kind of composition, therefore, we shall keep chiefly in view.

Indeed, it may well be questioned whether narration and description are sufficiently amenable to law to be made profitable subjects of text-book study. They depend for their success upon the genius of the writer, upon observation, insight, imagination, passion, and that distillation of personality which we call style. Now style itself, apparently the most external of these qualities, cannot, except in the modest form described above as "firm and lucid," be taught, but only self-taught or perhaps communicated. Variety, for example, constitutes one of its great charms. But variety means license rather than law. In short, poetry and fiction stand at an infinite remove from mechanics. It will always be futile to lay down laws for them: the next original genius will violate the laws and triumph in his violation.

But exposition does not require so much in the way of native gifts. And exposition, standing outside of æsthetics, does not seek style primarily—it is most intimately concerned with facts and ideas. Hence a treatise may begin, or be constructed throughout, after a set form, while a story may not. Stock methods and even stock phrases are a good equipment for the scientific or practical writer, though they must be avoided by the

literary man, whose "Once upon a time" and "They lived happily ever afterward" we never weary of ridiculing. Stories and descriptions we may of course practise writing, as we carry along our work in composition. Interest will be better maintained, the individual talent to be found here and there will be given an opportunity for development, and we shall at least be perfecting ourselves all the time in expression. But when it comes to discipline in the larger matters of invention and organization, we find ourselves forced by the nature of the case into the field of exposition.

EXERCISES.

1. Examine the selections at the end of the book, determining the kinds until the nature of these kinds becomes clear.

2. Select from the list of miscellaneous subjects given under **2** those suitable for each kind of composition.

3. Which of the following titles would be suitable for an exposition? A brief description? A novel?

A Homestead.	The Homesteader.
The Homestead.	Homesteaders.
The Old Homestead.	The Homestead Act.
Homesteads.	Homestead Exemption.

III. THE MATERIAL.

6. Finding Material.—There are two sources of material—our own observation and experience, and the observation and experience of others. From the first source come personal narratives and memoirs and original scientific descriptions; if we call into play the faculty of imagination, which transfers real objects and happenings to ideal circumstances, from this source comes also the bulk of poetry and fiction, of "pure literature." From the second source come most compendiums of facts and opinions—history, expository essays, philosophical and argumentative discourse. It is impossible, of course, to make an exact classification upon this basis—both sources are drawn upon

more or less for nearly all kinds of composition. A romance may be "historical," and an exposition may grow almost entirely out of personal observation. But the distinction is a convenient one to make.

1. As to the method of obtaining the first kind of material, out of which grows "first-hand" composition, we might simply say, Keep your eyes open. But this injunction needs emphasis. We must keep our eyes open a very long while sometimes in order to find just the material we need. Not all things are available. And not all available things will yield their inmost character at a glance. "Talent," said Guy de Maupassant, "consists in looking at what you are going to write of long enough and attentively enough to discover in it something that has not been seen and reported by any one else." Sit down before your subject, literally if possible, figuratively at all events, and draw and color as faithfully as any artist of the brush.

The testimony of authors to the value of getting knowledge first-hand whenever possible is practically unanimous.* "After I had got the people of my novel grouped together in my mind," Mr. Harold Frederic is reported as saying, "I set myself the task of knowing everything they knew. As four of them happened to be specialists in different professions, the task has been tremendous. For instance, one of them is a biologist, who, among other things, experiments on Lubbock's and Darwin's lines. Although these pursuits are merely mentioned, I got up masses of stuff on bees and the cross-fertilization of plants. I had to teach myself all the details of a Methodist minister's work, obligations, and daily routine, and all the machinery of his church. In the case of Father Forbes, who is a good deal more of a pagan than a simple-minded Christian, and loves luxury and learning, I had to study the arts he loves as well as his theology. I have waded in Assyriology and Schopenhauer, pored over palimpsests and pottery, and in order to write understandingly about a musician who figures in

* For a somewhat different view, see article on "Local Color" in *Literature*, Apr. 23, 1898.

the story, I bored a professional friend to death to get technical, musical stuff." Henry Kingsley gives negative testimony of the same nature when he writes in "Ravenshoe": "In the natural course of events I ought now to follow Charles in his military career step by step. But the fact is that I know no more about the details of horse-soldiering than a marine, and therefore I cannot."

Open Nathaniel Hawthorne's "Note Books" at almost any page and see how contiuually he was making and jotting down minute observations for future use: "*October 25.*—A walk yesterday through Dark Lane, and home through the village of Danvers. Landscape now wholly autumnal. Saw an elderly man laden with two dry, yellow, rustling bundles of Indian cornstalks, a good personification of Autumn. Another man hoeing up potatoes. Rows of white cabbages lay ripening. Fields of dry Indian corn. The grass has still considerable greenness. Wild rose-bushes devoid of leaves, with their deep, bright red seed-vessels. Meeting-house in Danvers seen at a distance, with the sun shining through the windows of its belfry. Barberry-bushes,—the leaves now of a brown-red, still juicy and healthy; very few berries remaining, mostly frost-bitten and wilted. All among the yet green grass, dry stalks of weeds. The down of thistles occasionally seen flying through the sunny air." Again: "There was a stumpy clearing beyond the bridge, where some men were building a house. I went to them and inquired if I were in Massachusetts or Vermont, and asked for some water. Whereupon they showed great hospitality, and the master workman went to the spring, and brought delicious water in a tin basin, and produced another jug containing 'new rum, and very good; and rum does nobody any harm if they make a good use of it,' quoth he."

In the sixteenth chapter of Macaulay's History we read: "Beneath lay a valley now so rich and so cheerful that an Englishman who gazes on it may imagine himself to be in one of the most highly favored parts of his own highly favored country. Fields of wheat, woodlands, meadows bright with daisies and clover, slope gently down to the edge of the Boyne." How did Macaulay know? His biographer has set by the side of the preceding the following passage from his (Macaulay's) journal, written after a drive up the Boyne from Drogheda; "The country looked like a

flourishing part of England. Cornfields, gardens, woods, succeeded each other just as in Kent and Warwickshire. . . . Handsome seats, fields of wheat and clover, noble trees: it would be called a fine country even in Somersetshire."

It is not to be denied that a wide experience is of great value for higher literary work. The writings of such men as Rudyard Kipling and Bret Harte are proof of this. But after all it is not breadth of experience so much as it is depth that counts. Thoreau could extract from the neighborhood of Concord a richer experience than most men can extract from the world. The value of material gained thus is measured wholly by one's powers of observation, by one's faculty for what Mr. Ruskin calls "the earnest and intense seizing of natural facts." George Henry Lewes has put it thus: "All good literature rests primarily on insight. All bad literature rests upon imperfect insight, or upon imitation, which may be defined as seeing at second-hand. . . . So little do writers appreciate the importance of direct vision and experience that they are in general silent about what they themselves have seen and felt, copious in reporting the experiences of others. They are as if dismayed at their own individuality, and suppress all traces of it in order to catch the general tone."

2. The second source of material, the observation and experience of others, concerns exposition more nearly. The product is in a sense second-hand composition. But we may distinguish two classes. The first comprises mere compendiums, annals, and documentary briefs, the results of the collection and collation of already existing material. Slight originality goes into such work. Some art in selection and some power of organization suffice. The utmost honesty in giving credit should be observed, likewise the utmost precision in referring to sources, whether in a general bibliography or in special marginal or foot notes or in parentheses. In the second class the material gathered by other men is no less industriously sought and sifted, but the writer brings to bear upon this material such powers of analysis and synthesis, and adds to it from his own

experience so much that is illustrative and interpretative, that his work becomes a genuine contribution to literature, in which the personality of the man counts for almost as much as do the facts and opinions in which he deals. A sufficiently gifted writer will live himself into a dead fact until that fact is made to live again through him. He will so link on the experiences of other men to his own and to our own that human life and science become transfigured in our eyes and we are stirred as if by the touch of a creative genius. Thus are born the historical essays of a Macaulay, the critical essays of a Sainte-Beuve or a Matthew Arnold, the moral essays of a Montaigne or an Emerson.

Somewhere between these two classes lie the major portion of the articles that fill our magazines to-day, and the mass of books that are put out in the various departments of philosophy and science. Sometimes these descend to mere statistics, sometimes statistics themselves are transmuted into a "criticism of life." The genius that alone will enable us to accomplish this latter feat we may not provide, but we can at least pry into the methods followed and turn the knowledge gained to our humbler ends. "I can only gather wood and lay it on the altar," said Goethe; "the fire must descend from heaven."

Note a few of the documents which, among others, George Bancroft gathered and used in the preparation of Volume IV of his "History of the United States": "Particularly the original, unpublished Journal of the Committee of Correspondence of Massachusetts; letters from public committees from places as far south as Savannah, most of them unpublished and never read by any writer of American history; . . . unpublished letters from Samuel Adams, Benjamin Franklin, as agent for Massachusetts, John Adams, Richard Henry Lee," etc., etc. Again, a critic writes: "Mr. Bancroft, who was Ambassador to London in 1846–49, had the Government Archives of England and France freely thrown open to him and also was allowed free access to the private papers of the noble and political families in both countries whose ancestors had been mixed up in our contest. Well and

wisely has he used them. We had occasion, when his sixth volume appeared, to go over it as critically as we could, and it is to the credit of his accuracy that we were able to discover only a single inaccuracy. That was where he committed tautology by speaking of the *county* of York*shire*."

Macaulay's method may be learned from the following entries in his journal, as preserved by Sir George O. Trevelyan:

"February 8th, 1849.—I have now made up my mind to change my plan about my History. I will first set myself to know the whole subject; to get, by reading and travelling, a full acquaintance with William's reign. I reckon it will take me eighteen months to do this. I must visit Holland, Belgium, Scotland, Ireland, France. The Dutch archives and French archives must be ransacked. I will see whether anything is to be got from other diplomatic collections. I must see Londonderry, the Boyne, Aghrim, Limerick, Kinsale, Namur again, Landen, Steinkirk. I must turn over hundreds, thousands, of pamphlets. Lambeth, the Bodleian, and the other Oxford libraries, the Devonshire Papers, the British Museum, must be explored, and notes made; and then I shall go to work. . . . I began to-day with Avaux's dispatches from Ireland, abstracted almost a whole thick volume, and compared his narrative with James's."

"October 2d, 1854.—I called on the warden of All Souls', who was the only soul in residence. He was most kind; got me the manuscript of Narcissus Luttrell's Diary—seven thick volumes in cramped writing; put me into a comfortable room; and then left me to myself."

"October 3d.—I went to All Souls' at ten, and worked till five. Narcissus is dreadfully illegible in 1696; but that matters the less, as by that time the newspapers had come in."

Carlyle, apropos of his "French Revolution," writes in a letter to his brother: "For the present I am busy reading all manner of Memoirs of Mirabeau; especially a late large work by a '*fils adoptif*' of his. If they have it in Rome (four volumes are already out), you, too, might find it interesting. Mill got it, I may almost say bought it, for me, the other day: he is, as always, the most helpful of book-providers (I have some hundred

and fifty volumes of his even now!), and really seems to take a pleasure in assisting me." Carlyle, however, was not a man to place entire dependence on books. In another letter to his brother we find him writing: "My grand task, as you already know, is the 'French Revolution'; which, alas, perplexes me much. More *Books* on it, I find, are but a repetition of those before read; I learn nothing or almost nothing further by Books: yet am I as far as possible from understanding it."

Emerson was also an industrious gatherer of material, although, as was natural in view of his temperament and his purpose, he depended even less than Carlyle on books. Whatever of foreign matter he chose to use was so transformed in the alembic of his own mind that its source can scarcely be recognized. Mr. J. J. Chapman describes his method: "From boyhood onward he kept journals and commonplace-books, and in the course of his reading and meditation he collected innumerable notes and quotations which he indexed for ready use. In these mines he 'quarried,' as Mr. Cabot says, for his lectures and essays. When he needed a lecture he went to the repository, threw together what seemed to have a bearing on some subject, and gave it a title."

The indexes that are indispensable for putting one on the track of whatever has already been written on a given subject are Poole's Index to Periodical Literature, the A. L. A. (American Library Association) Index to General Literature, and the Annual Literary Index. The reports from the various governmental departments will afford a great amount of material for this kind of work. For example, from the Report of the Secretary of Agriculture for 1888 an interesting article on "Ostrich-farming in America" can be written. From special consular reports can be worked up many such subjects as "The Manufacture of Carpets in Foreign Countries," "Fig-culture in Sicily."

EXERCISES.

1. Take a short walk with the object of noting carefully whatever may appeal most strongly to your interest. Write out your observations in some such manner as Hawthorne was accustomed to do (see quotation above), so that they could be turned to account at any time in the future when you might desire to

describe a similar walk with accurate accompaniments of scene and incident.

2. Take a short walk over a familiar road with the object of discovering some feature of the surroundings that you had never noticed before. Make written notes, as above.

3. Describe your room, briefly and yet with the endeavor to seize its most salient and characteristic features, so that the description could not possibly fit any other room.

4. Find a combination of three adjectives (two, if possible) that will describe one of your friends and no other.

5. Keep a diary for a week, and at the end of the time organize the matter thus gathered into a sketch under some such title as "A Week of My Life," or "One Week's Record."

6. Make notes from the Diary of Samuel Pepys intended to illustrate some phase of social life in England in the seventeenth century. The same thing may be done for colonial life in America from the diary of Samuel Sewall.

7. Gather from a late number of the *Statesman's Year-book*, or *Whitaker's Almanack*, or the *World Almanac* material for an essay on some such subject as Tasmania, Victoria, Productions and Commerce of Greece, Pauperism in Italy. Or gather material for a comparison of, let us say, the Systems of Public Education in Europe or the Fleets of the South American Republics. Or follow the same subject through a number of successive issues of these volumes and make notes upon changes that have taken place—the decrease, for example, of crime and pauperism in a certain country, the growth of the Japanese navy, the decline of Spanish power.

7. Accrediting Material.—The student of composition should not, in his practice-work, entertain the idea that he may freely appropriate without change of form whatever matter he finds in encyclopædias or elsewhere. When matter is thus used it should invariably be enclosed in quotation-marks and accredited to its author, unless it be a phrase so familiar that every one will recognize it. When it is desirable to add an exact book, chapter, and page or line reference, as in historical theses, the author's

name and the reference are usually given in a marginal or foot note. Literary ethics to-day require absolute precision in quoting. If the quoter supplies even a necessary word of his own within a quotation, that word must be enclosed in brackets. Similarly, if any intermediate words or sentences are omitted, the omission must be indicated by a series of dots or asterisks. Thus:

Lowell says: "As to the nature of his [Dante's] studies, there can be no doubt that he went through the *trivium* (grammar, dialectic, rhetoric) and the *quadrivium* (arithmetic, music, geometry, and astronomy) of the then ordinary university course. To these he afterward added painting.... He is said to have been the pupil of Cimabue, and was certainly the friend of Giotto."

For another illustration see Appendix C XVIII, 1.

On the other hand, the idea should not be entertained that a mere change of form releases one from the obligation of accrediting borrowed matter. Of course an established fact of history or of science is common property, and the writer using it needs only to concern himself with stating it in a form that suits his purpose. But wherever there is a shadow of personal claim to property in an idea, that claim should be recognized. In using foreign matter on a large scale, as in historical work, the essential point is that the writer should first of all have a distinct subject and design of his own and then make the material conform to his design. Such a course will preclude the charge of imitation or plagiarism. It would be wise in every case, in practice composition, not only to work out a design beforehand, but to write as much wholly original matter as possible and then amplify or modify this with the material gathered from other sources.

EXERCISE.

Compare Appendix B, selections V, XI, and XIV, with C XVIII, XX, and XXII, noting whether the sources of material are indicated with as much care and clearness in the former as in the latter.

8. Use of Material.—Selection must follow collection. What to say is the first question. What not to say is the second. The subject, with the chosen limitations, should be kept in mind always, and whatever does not bear clearly or directly upon it should be steadfastly rejected, unless, indeed, the composition is of the most informal kind and the writer is deliberately giving the reins to his fancy. If "A Summer in the Country" be the subject, clearly promising a narrative sketch, one half of the article should not be given over to general remarks upon what country life in summer means. If Grasmere Lake be the subject, it would be a mistake to speak more than incidentally of Wordsworth and his work, because the fugitive life of a man can play but a small part in the history of more permanent objects in nature. Grasmere Lake would remain what it is even if Wordsworth had never been, although undoubtedly he contributed much to our interest in it. But if Wordsworth be the centre of interest, then Wordsworth should be our theme. And with that theme given it is quite conceivable that Grasmere Lake should figure largely in our composition, for the objects and aspects of nature do have a direct and deep influence on the lives of men.

Much, however, that is admissible on grounds of logic is not admissible on grounds of expediency. The purpose of the composition should be allowed due influence in this matter. When the purpose is instruction, as in a scientific treatise, everything may be included that is necessary to make the treatise exhaustive. But when the purpose is entertainment, as in most literature, much must be merely suggested and much must be rejected altogether, for "the art of boring people is to tell everything." In a general essay on the prune industry it would be unnecessary and out of place to say that two fivepenny nails are driven

through each end of each shake in the manufacture of drying-trays. But in an article for an orchardists' journal on the home-drying of prunes, especially if the article is to be accompanied with illustrative diagrams, these details would be wholly appropriate. The readers must be considered, too, and the manner in which they are meant to be affected. A fact drawn from sacred history bears to most men a different import from a fact drawn from profane history. Cotton Mather could carry conviction to his Puritan readers by invoking the names of Polyander and Festus Hommius, "those famous divines"; we can scarcely find out to-day who Polyander and Festus Hommius were. With most modern readers a quotation from Plato would not carry so much weight as a quotation from Gladstone, while with some readers a quotation from a demagogue of local renown would have more weight than either. No writer can afford to ignore his audience.

Again, the length of the composition, which should be approximately determined beforehand, must settle many questions as to admission or exclusion of details. Sometimes a particular matter will bear expansion and there is space for it. We allow details to swarm in. Fact supports fact, and opinion supports opinion. Illustrations of all kinds are welcome. A general truth is supported by our own experience; a surprising incident finds explanation in the working of some hidden law. More often, however, we must compress the material we have gathered into smaller compass. It is well, too, that it is so, for condensation is a safer process than expansion. But this whole matter is one that ultimately concerns proportion, and the discussion of it will come up again when we reach that point.

Unquestionably one of the secrets of good writing is to become first of all so full of your subject that you need to give to the

reader only a tithe of what you possess. Writer and reader alike have more confidence when they know there is plenty of ammunition in reserve. The historian in particular must go through vast quantities of material which he will not use at all or which he will use only in the most abridged form.

It will be profitable in this connection to examine again Macaulay's practice. "Take at hazard any three pages of the 'Essays' or 'History,'" says Thackeray, "and, glimmering below the stream of the narrative, you, an average reader, see one, two, three, a half-score of allusions to other historic facts, characters, literature, poetry, with which you are acquainted. Your neighbor, who has his reading and his little stock of literature stowed away in his mind, shall detect more points, allusions, happy touches, indicating not only the prodigious memory and vast learning of this master, but the wonderful industry, the honest, humble previous toil of this great scholar. He reads twenty books to write a sentence; he travels a hundred miles to make a line of description." Let us try this more closely. In the third chapter of the "History" are these sentences: "The rising importance of Leeds had attracted the notice of successive governments. Charles the First had granted municipal privileges to the town. Oliver had invited it to send one member to the House of Commons. But from the returns of the hearth-money it seems certain that the whole population of the borough, an extensive district which contains many hamlets, did not, in the reign of Charles the Second, exceed seven thousand souls. In 1841 there were more than a hundred and fifty thousand." Trevelyan, in order to give us an insight into the way in which Macaulay arrived at one of these facts, prints two of his letters:

July 17, 1848.

DEAR ELLIS,—Many thanks for your kindness. Pray let Dr. Hook know, whenever you have an opportunity, how much I am obliged to him. The information which he has procured for me, I am sorry to say, is not such as I can use. But you need not tell him so. I feel convinced that he has made some mistake: for he sends me only a part of the Leeds burials in 1685; and yet the number is double that of the Manchester burials in the same year. If the ordinary rules of calculation are applied to these data, it will be found that Leeds must in 1685 have contained 16,000 souls

or thereabouts. Now, at the beginning of the American war Leeds contained only 16,000 souls, as appears from Dr. Hook's own letter. Nobody can suppose that there had been no increase between 1685 and 1775. Besides, neither York nor Exeter contained 16,000 inhabitants in 1685, and nobody who knows the state of things at that time can believe that Leeds was then a greater town than York or Exeter. Either some error has been committed or else there was an extraordinary mortality at Leeds in 1685. In either case the numbers are useless for my purpose.

Ever yours, T. B. M.

July 27, 1848.

DEAR ELLIS,—Many thanks. Wardell is the man. He gives a much better thing than a list of burials—a list of the houses returned by the hearth-money collectors. It appears that Leeds contained, in 1663, just 1400 houses. And observe, all the townships are included. The average number of people to a house in a country town was, according to the best statistical writers of the seventeenth century, 4.3. If that estimate be just, Leeds must, in 1663, have contained about 6000 souls. As it increased in trade and wealth during the reign of Charles II., we may well suppose that in 1685 the population was near 8000—that is to say, about as much as the population of Manchester. I had expected this result from observing that by the writers of that time Manchester and Leeds are always mentioned as of about the same size. But this evidence proves to demonstration either that there was some mistake about the number of burials or that the year 1685 was a singularly unhealthy year, from which no inference can be drawn. One person must have died in every third house within twelve months—a rate of mortality quite frightful.

Ever yours, T. B. MACAULAY.

Trevelyan's comment is to the point: "It must be remembered that these letters represent only a part of the trouble which Macaulay underwent in order to insure the correctness of five and a half lines of print. . . . Any one who will turn to the description of the town of Leeds, and will read the six paragraphs that precede it and the three that follow it [descriptive of other towns], may form a conception of the pains which those clear and flowing periods must have cost an author who expended

on the pointing of a phrase as much conscientious research as would have provided some writers who speak of Macaulay as showy and shallow with at least half a dozen pages of ostentatious statistics."

The good effect of dispensing with all superfluous explanations in composition that is intended to be entertaining may be marked in the following extract from a story:

The street-lamps winked and twinkled in the warm spring rain. In the shadows the pavements shone like great blocks of polished black marble. The roar of the city was hushed and subdued. The very air breathed of green grasses and flowers. The crowd, their black umbrellas powdered with sparkling brilliants, surged back and forth, gazing into shop windows, gaping at passing carriages, and jostling each other from side to side with rare good nature. All were happy; all were smiling; spring had come—spring with its fragrance and flowers, spring with its bright sunshine and warm rains.

"Violets?" pleaded the black-eyed vender.

"All of them! No; I can't carry so many." But Carrington filled his arms from the boy's basket and then hailed a passing cab.

"She likes violets," he murmured; "so do I"—burying his face in the fragrant blossoms.

"No. 2938," said the driver, throwing open the cab door.

Carrington ran up the stairs and was admitted without delay.

"Tuberoses!" he exclaimed disdainfully; "time for tuberoses when one is dead. I have brought you some violets. Throw the others away."

"Will!"

He had opened the window. Some street gamins were slipping and scrambling over the pavement—scrambling for the pure white blossoms.

"There is life in violets," he apologized.

Or for swiftness of narration secured by similar ellipsis take the following two lines, also from a short story:

"O girls, I know an ideal spot!"

It was ideal.

9. Arrangement of Material.—Let us understand the term *organization.* An organism is made up of parts, but it is something more than a mere aggregation of parts. The parts have a vital relation to one another beyond the accidental relation of nearness. They are mutually dependent, so that one has no meaning apart from the others, or perhaps cannot even exist in the same form apart from the others. From this vital and necessary relation between the parts it comes that the organism has a unity of its own. We speak of it as one thing. A mere conglomeration remains always many things. The human body is an organism. It is a perfect unit only when every part is present and performing its function. And the parts have no meaning when severed from the whole. Cut off the hand and it is no longer a hand. Its functions and attributes, even to its external appearance, perish. A machine may be called an organism. A piece of machinery picked up by the roadside is only a cause of perplexity to the mind that is ignorant of its place and purpose. As it is, it is useless. And the machine to which it belongs may be useless until it is restored. A state is an organism, political and social. A poem is an organism. Every word, every rime, that is essential to the meaning and effect of the whole is organic. Every part that could be lopped off, that does not play into the other parts, that is no true organ, is inorganic. A composition should be an organism. Its parts should be adapted to one another, should grow into or out of one another, and should severally and collectively serve the whole. The ordering and adaptation of these parts so as to constitute this composite unity is the process of organization.

1. The prime governing principle in putting together a composition is no doubt *unity.* Much will have been already done toward securing this by following the counsel

given in the sections on Limitation of the Subject, The Title, and Use of Material. The term *unity*, however, must not be construed too narrowly. As pointed out in the last paragraph, this unity has parts, whole systems and sub-systems of parts, just as the body has its nervous and respiratory systems, its blood and tissue, and in the last analysis its cells. It is a unity that comes as a result of unification. The theme may be treated in its various aspects and divisions. It will often fall naturally into two opposing parts: a coin has two faces. And the parts, whether two or more, may divide and subdivide almost without limit. The restraint is found in the necessity of preserving a relation that will be always felt. The whole matter may be easily illustrated. Let us assume the subject "Cost of an Electrical Plant." It is naturally divided thus:

Cost of an electrical plant { Cost of producing energy, and Cost of transmitting energy.

The second division may be subdivided thus:

Cost of transmitting energy { First cost of conductor, and Cost of installation.

Now under the first of these subdivisions come two considerations:

First cost of conductor { Increase of size means increase of first cost, but Increase of size means decrease in amount of energy wasted.

Whether the divisions be in the nature of simple partitions or of contrasted aspects, the essential unity of an essay built up after such a plan is at once evident.

2. Logical *sequence* is the second requisite. A natural order in the arrangement of parts can nearly always be found—that is to say, an order that is in the nature of things. The choice of order is virtually reduced to a choice

between two: the order of time, and the order of cause and effect. The first prevails in narrative writing, the second in argumentative. Exposition employs both. In description the process may seem to be different: we describe together the elements that are found together in the object described, we begin with the general view and proceed to details, or we begin with the most salient features and continue with those that demand closer scrutiny. But this, it is evident, is following for the most part the order in which things are seen by the eye, and that is after all a temporal order. A geologist who should describe Yellowstone Park would begin by going back 150,000 years. His object, however, would be to show the conditions that existed then in order to account for the conditions found now. His order would be more strictly logical than chronological. A tourist would describe the same thing by taking us in imagination over the ordinary route of travel. His order would really be a chronological one; or it would be a logical order only in the sense in which that word was used at the beginning of this paragraph—that is, it would be a natural order. Again, if one were writing about marketing prunes, one would not speak of commissions first, and the cost of picking second, and freight rates third, and the cost of boxes and packing fourth. One would find a more natural order. In an outline of a theme entitled "Coöperative Housekeeping" is found this inexplicable arrangement:

Reasons for the growth of the system
- Diminution of labor,
- Spread of communistic ideas,
- Reduction of expense.

Why is the visionary consideration thrust between the two practical ones? One can see how the first point may lead to the second, but what will bridge over the gap to the

third? If we put the third first, the difficulty will be obviated. The "saving" idea will then connect the first and the second, while the "labor" idea in the second may be employed, albeit somewhat arbitrarily, to suggest the third. Always let an essay follow some line of natural development, let it *grow*.

3. The third consideration is relative *emphasis*. How to secure the desired emphasis for important parts is much a matter of proportion, and that must be dealt with in the actual writing of the composition. But one point is to be observed in the arrangement of material. The emphatic positions are the beginning and the end. In the whole composition one would say that by all means the most emphatic position is the end. It is possible that this law is reversed in description, but exposition and argument should attend to climax no less surely than a story should. In general the climax, the rising to important matters, should become apparent toward the end—it need not be sought for throughout. Minor matters may be placed at the beginning, particularly if such a procedure constitutes a sort of preliminary clearing of the ground, or they may be sunk in the middle of the composition where they will be touched hurriedly and lightly.

10. The Outline.—A preliminary draft or sketch is not indispensable for the writing of a composition. Whole books get themselves written when the writer does not know from one page to another what is to follow. But these are the exceptions. The chances of securing unity and symmetry by this method are slight. The penny-a-liner, whose sole care is to keep things moving, may adopt it; but the writer with a serious purpose will not. Exposition and argument in particular demand forethought and planning. An outline is not always written, not usually, perhaps, except in the form of rude jottings and

memoranda, for most writers find it necessary to modify their preconceptions as their work develops. But the result is the same. The work is built up more or less in accordance with a first plan. It is the making of this first plan that we desire to consider.

The process consists simply in jotting down all the ideas that are suggested by the selected theme, and then arranging these ideas in accordance with the principles of sequence, etc., stated above. The relation between some of the ideas will be close, between others more remote. This will lead to grouping. Some one principle, then, which shall govern this grouping should be sought early; otherwise the groups will overlap and there will be confusion. The principle being established and the groups defined and arranged, the designation of each group can be treated as a new theme and the process repeated. Thus the subject can be pursued to its farthest ramifications, or as far as desirable.

Let us take the subject of "Longfellow's Poems." *The Wreck of the Hesperus* and *The Village Blacksmith* were published together with a few other poems in 1841, and so suggest a grouping of early poems. *Footsteps of Angels* and *My Lost Youth* will go into a group of autobiographical poems. *Paul Revere's Ride* and *The Courtship of Miles Standish* may be considered together as poems of New England life. *The Cumberland* and *The Luck of Edenhall* are ballads. The *Divina Commedia* and *The Song of the Silent Land* are translations. Suppose now we attempt to construct an outline on the basis of these groups:

LONGFELLOW'S POEMS.

A. Early poems.
    1. The Wreck of the Hesperus.
    2. The Village Blacksmith, etc.
B. Autobiographical poems.
    1. Footsteps of Angels.

But here we discover that the last-named poem was written in the same year as the first-named, and might therefore have been

placed in the same group. Further, the next autobiographical poem, *My Lost Youth*, contains pictures of New England life, while on the other hand *The Courtship of Miles Standish* contributes to Longfellow's biography. *The Wreck of the Hesperus* might be put with the ballads. *The Luck of Edenhall* should go with the translations. We are in a tangle, and the only way out is to give up our groups entirely and establish new ones on a definite basis. Clearly, if A is to consist of the early poems, B must include the poems of some other definite period of the author's life. Or if group A represent the poems touching upon New England life, the other groups must deal with life in other parts of the world. In this latter case we should soon discover that many poems have no local inspiration. Thus we shall get at once two large groups, under one of which we should range as sub-groups the poems dealing with specific localities. Again, a good division could be made into narrative, descriptive, lyric, and dramatic poems. A little overlapping must be expected, for classifications are after all more or less arbitrary.

The expository or argumentative essay is usually conceived in three portions, to which we give the rhetorical names of Introduction, Development (or Discussion, or Body), and Conclusion. General considerations usually make up the Introduction, while summaries, and matters that bear somewhat indirectly upon the theme,—comments, inferences, recommendations,—constitute the Conclusion.

Subjoined are the outlines of three themes which may serve as examples. The first and second are expository, the third is somewhat argumentative.

THE VALUE OF READING.

(Adapted from a chapter in Koopman's *Mastery of Books.*)

Introduction.
- The mark of an educated man—power to see things as they are.
- This power obtained by
  - Observation.
  - Thought.
  - Reading.

Discussion.
- Importance of reading.
  - A means to clearness of mental vision.
  - In one sense a secondary source of experience.
    - Needs constant verification and correction.
  - Otherwise superior to thought and observation.
    - Extends both.
    - Makes knowledge cumulative.
- Faults to be avoided.
  - Inattentive scanning.
  - Overcredulity.
  - Unjust discrimination between old and new books.
- Further reasons for reading.
  - General culture.
  - Information.
  - Conversation.
  - Production.
  - Character-building.

Conclusion.
- Exhortation to read in faith and with sincerity of purpose.

LUMBERING IN BRITISH COLUMBIA.

Introduction.
- Timber limits.
  - Extent.
  - Their protection.
- Fitness for trade.
  - Variety of trees.
  - Purposes for which adapted.

Body.
- Logging-camp.
  - The officers.
  - Their work.
  - The oxen and steam-donkey.
- Transportation.
  - By rail.
  - By water.
- Manufacturing.
  - Rough lumber.
  - Dressed lumber.
  - Doors, sash, etc.
- Market.
  - Local.
  - Home.
  - Foreign.

Conclusion.
- Economy.
  - Better machines.
  - Careful oversight.
- Regulation of market.
- Need of government inspection.

CAUSE AND CURE OF HARD TIMES.

Introduction.
- Prevalence of hard times.
- Tendency to blame party in power.
- Is it a matter for legislation?

Alleged causes and their soundness
1. Overproduction.
2. Cheaper production.
3. Lack of a protective tariff.
   - Results of McKinley and Wilson bills contrasted.
   - Other facts.
4. The single gold standard.
   - An "honest dollar" impossible.
   - Functions of money.
     1. Medium of exchange.
     2. Standard of value.
   - Gold as a medium of exchange.

Gold as a standard of value.
Appreciation.
1. Effect on debts.
2. Effect on business.

The monetary outlook.
1. The supply of gold.
2. The demand for it.
3. Silver discredited.
4. Paper money unsafe.
5. Credit system strained.

Free and unlimited coinage of silver as a cure.
Objections.
1. "Cannot create value by act of law."
2. International agreement as a substitute.
3. United States not commercially strong enough to act alone.
Our commercial importance.
Assistance by government security-holders.
4. "Gold will all leave."
Why it would leave.
Why it would remain.
5. Gold contracts.
6. Fifty-cent dollars.
7. A "flood of silver."
8. What we need is "sound money and confidence."

Conclusion.
Bimetallists abused.
The most needed reform.

EXERCISES.

1. Expand the following outline by division and subdivision of the topics:

Football as a College Sport.
Introduction.
Discussion.
A. Advantages.
B. Disadvantages.
Conclusion.

2. Arrange the following topics into a systematic outline, finding first those that are suitable for designating the larger sections of the essay, arranging them in a logical order, and then prop-

erly ranging under them the sub-topics. This may be facilitated by writing out the topics on separate slips of paper. Entitle the whole "Farming in California."

Absence of rain in haying and harvesting season.
Type of early agriculturist.
Atmosphere of California ranch.
Laziness and idleness prevalent.
Buildings inexpensive.
Much to learn and unlearn of soil and climate.
Characteristics of early agriculture in California.
Preference for farming on a large scale.
Difference in seasons—absence of rain in summer.
More abreast of the times.
Poor class of early farmers.
Burning of straw.
Prevents improvements.
Mining and trading chief occupations.
Agricultural advantages.
Unlike Eastern farm.
Little care of machinery.
Slow development of agriculture—causes.
Absence of garden and neglect of farmer to grow his own vegetables.
Too great haste to make a fortune.
Large land-holdings.
Indifference to barrenness and monotony of buildings and landscape.
Haste to acquire wealth.
Inexpensiveness of work.
Less rusticity.
Carelessness and thriftlessness of California farming.
Agriculture a necessity of the time.
Element of speculation.
Work conducted differently.
Excludes desirable settlers.
Unsuitableness of Eastern implements.
Taking of unwarrantable risks.
Farming different from that of Eastern States.
Careless work—shallow ploughing, etc.
Detrimental to agriculture.
Spanish grants and uncertainty of tenure.
Products more limited.
Loss through poor accommodations for hired help.

3. Read and make an outline of one or more of the following articles. In doing so it is not sufficient simply to enumerate the different topics that are successively taken up, but wherever two or more topics form a group this fact should be indicated by proper divisions and subdivisions. The articles have been selected as lending themselves easily to this sort of treatment, but a careful examination will discover many of them to be most immethodically constructed, giving strong testimony to the general carelessness of writers in this respect. When the magazines here named are not obtainable, articles from any current periodicals may be substituted.

Yale University. Hadley. Harper, Apr. 1894.

The Jews of New York. Riis. Rev. of Rev., Jan. 1896.

The Future of War. Lee. Century, July 1895.

Equality as the Basis of Good Society. Howells. Century, Nov. 1895.

Should Golf be Encouraged at Public Schools? Blackwood, Mar. 1895.

Child-life and the Kindergarten. Vrooman. Arena, July 1895.

Manual Training for Women. Vrooman. Arena, Oct. 1895.

Architecture—A Profession or an Art? Jackson. Nineteenth Cent., Mar. 1893.

The Political Situation. Godkin. Forum, May 1896.

What a Daily Newspaper might be Made. Payne. Forum, Nov. 1893.

The Transformation of New England. Hyde. Forum, Mar. 1893.

The Right and Expediency of Woman's Suffrage. Hoar. Century, Aug. 1894.

The Peasant Life of South Russia. Blackwood, Dec. 1895.

Salmon-flies. Maxwell. Blackwood, Feb. 1894.

The Irish in American Life. Merwin. Atl. Mo., Mar. 1896.

The Summer Problem. Grant. Scribner, July 1895.

The Expenditure of Rich Men. Godkin. Scribner, Oct. 1896.

The Study of American Liquor Laws. Eliot. Atl. Mo., Feb. 1897.

Our National Capital. Ralph. Harper, Apr. 1895.

The Living Greek. Manatt. Rev. of Rev., Apr. 1895.

Self-help among American College Girls. Banks. Nineteenth Cent., Mar. 1896.

The Canals of Mars. Lowell. Atl. Mo., July 1895.

The Native Races of the Pacific States. Parkman. No. Amer. Rev., Jan. 1875.

How the Banana is Grown. Lyman. Cosmopolitan, Feb. 1898.

4. Make outlines of some of the subjects given under **2.**

NOTE.—Before beginning to write the student should familiarize himself with the mechanical details involved in the correct preparation of a manuscript, whether for the press or for the class-room. Full directions will be found in Part V. Especially at this stage let §§ 61–67 be studied.

IV. THE COMPOSITION.

11. The Title.—The title should be determined at the outset. The unity of a composition depends on the directness with which every portion bears upon a central theme. With the title determined there is far less danger of rambling from the central theme. And the theme itself will become more sharply defined in the mind by the very act of embodying it in a compact phrase. Besides, it is, in general, much easier to make an essay fit a title than to make a title fit an essay. If the essay be written first it may well be that no title can be found which will not be either too broad or too narrow, whereas if the title be selected first matter can be included or excluded at will, to correspond with the limits thus defined beforehand. When one reads a composition entitled "Feline Cunning," and discovers it to be an account of the tricks of the writer's pet cat, he realizes that the title must have been devised as an afterthought, for any one who was deliberately writing on the theme of feline cunning would hardly confine himself to a description of a single cat.

1. The title should be clear. Ellipticalness, indefiniteness, ambiguity, in a mere phrase—and a title is not often more than a phrase—are peculiarly difficult to avoid. Strangeness may be pardoned if it inhere in the subject. But strangeness should never go to the extreme of uncouthness. And affected strangeness for novelty's sake or

for advertisement's sake, appealing to an idle curiosity, has no excuse.

2. In form the title must effect a compromise between the claims of brevity on the one hand and exactness on the other. "The briefer the title the broader the theme," we had occasion to remark several pages back. Conversely and contrarily, the narrower the theme the longer must be the title. But there is a limit. The title cannot undertake to give all the limitations of a subject; it is sufficient that the most important only be indicated. Brevity of form is secured by the reduction of clauses to phrases and phrases to words. Verbs are freely omitted.

3. The title may indicate the character and even the tone of a composition. An interrogative title, for example, promises argument. There is humor in "The Deacon's Masterpiece," pathos in "Ships that Pass in the Night," tragedy in "On the Face of the Waters." It is perhaps in this subtle suggestiveness more than in any exactness of significance that the felicity of a title lies. An ingenious method of suggesting much in a few words is to use a fragment of an apt and familiar quotation. Examples are: "Slings and Arrows," "Who Laughs Last," "Through a Glass Darkly," "Which To-day Is." The last is daring, but it conveys a world of meaning to one who is familiar with the passage in Matthew, "Wherefore, if God so clothe the grass of the field, which to-day is, and to-morrow is cast into the oven, shall He not much more clothe you, O ye of little faith?"

The rules governing the selection of a title can hardly be held to apply to works of fiction, nor do we expect to find them observed in the preparation of newspaper headlines. In the case of the latter some inaccuracies may be pardoned, since they are due to unavoidable haste; often, however, it is to be feared that

they are due more to a desire for attractiveness, for suspiciously often do we get ideas from headlines that are not warranted by the despatches. In the case of fiction the desire for attractiveness may be honestly pleaded. The aim of such work is chiefly to please, and the reader does not expect to gather accurate information from the title. Thus one never thinks of objecting to such titles as "The Seats of the Mighty," "Beside the Bonnie Brier Bush," "The Puppet-booth," "Called Back," "Two on a Tower," "Beyond the Palæocrystic Sea." Besides, the author, who naturally hopes that his work will live, desires something new and distinctive in the way of a name and is often compelled to seek far to find it. But while no high degree of accuracy or sobriety may here be insisted upon, the principle remains that the title should at least be fairly appropriate. It should not abuse the reader's faith by raising expectations that the work will not justify. And this is not solely a matter of conscience, it is a matter of policy. A work that does not fulfil the promise of its title can only redound to the author's harm in the end.

As to present-day usage in descriptive, expository, and argumentative composition an examination of titles in such magazines as *The Forum* and *The North American Review* shows them to consist most frequently of two phrases, not often of more than three. Here is a long book-title of three phrases: "The Natural History of the Marketable Marine Fishes of the British Islands." Five and six phrases are occasionally found. Examine the titles given under **10**, exercise 3.

EXERCISES.

1. Criticise the following titles:

The Light that Failed.
Early Education.
Nicholas Nickleby.
The Gods, Some Mortals, and Lord Wickenham.
Unto this Last.
The Art of Writing.
Obstruction of Light.
Shot at the Guardhouse.
Dollars and Darwinism.
Waking Helen Mornings.

The Wept of the Wish-ton-Wish.
The History of the Study of the Special Psychology of Childhood.
The Deformed Transformed.
Dog Ingenuity.
Alfred Tennyson's Idea of the Woman Question as Shown in "The Princess."
Preparedness for Naval War.
Scientific Prose Writing.

2. Reduce the following to briefer form, preserving all the ideas:

Young People among Us Who are Guilty of Offences.
The Story of Civilizations of the East that have Perished.
How Our Native Fruits have been Evolved.
Private Life among the Greeks.
The Evils of Our Consular Service that Need Remedying.
A Speedy Reform in Our Systems of Finance and Currency is Imperative.
A Book of Elementary Instruction in Greek.
The Mutual Relations Existing between the State and the Individual.
An Introduction to the Emendation of Texts in Latin.
Societies for the Improvement of Villages.
Kind of Self-development Possible through a Study of Painting, Sculpture, and Music.

3. A writer offered the following six titles for the same story. Discuss their respective merits simply as titles, without reference to the particular story for which they were intended.

Changing His Major Study.
An Offence against Discipline.
An Experience of Sophomores.
The Madness of Professor Grimm.
In Their Sophomore Years.
The Decision of a Higher Court.

12. The Introduction.—1. The introduction should, in general, embody a full and clear statement of the theme. The title, as we have seen, usually indicates no more than the general subject. It could not do more without being

unduly amplified. The introduction affords an opportunity for making the necessary limitations and explanations. This need not be done formally or methodically, unless the discussion is to be rigorously exact throughout. It is simply desirable that the reader be given to understand as early as possible just what the writer proposes to write about. A mutual understanding will be of advantage to both.

2. The manner of treatment should likewise be indicated. This involves the writer's equipment and point of view. Who is he? What reason has he for writing? What claim has he upon the reader's attention? Here, again, he need not state these things explicitly; he may not mention himself in either the third or the first person. But he can manage to convey with what degree of authority he writes, upon what experience or knowledge his statements are founded, what convictions he has, what conclusions he will come to, what object he has in view. There are few things more discouraging to a reader than to be wilfully or negligently left in the dark on all of these important points.

3. The length of the introduction, the proportion which it shall bear to the whole composition, must be considered. It may comprise one paragraph or half a dozen; in the case of a book it may occupy a chapter and is sometimes called a prologue. No definite rule can be given. A long composition may have a very brief introduction, but a short composition should not have a long introduction. When the introduction approaches one third of the length of the entire composition it is manifestly becoming too long. Lowell's essay on Thoreau betrays this disproportion. The essay is twenty pages in length and the name of Thoreau does not appear until the eighth page.

4. How to begin is one of the most puzzling questions

that confront the novice in composition. Nor does it ever wholly lose its puzzling character. The most practised writer may stumble here, possibly because he is conscious that here most of all will awkwardness be noticed. Let us examine some of the sources of error.

a. Where are the first words to come from? What is to suggest them? They grow out of nothing already expressed; and yet they must be made to link on to something that will be expressed. Here is a double source of danger: the introduction may be too abrupt, and it may not lead easily and naturally up to the main discussion. Theoretically the ideal composition runs in a sort of circle. The writer has it all in mind; he knows what he is going to say at the end, and the end helps to suggest the beginning. Under any circumstances the actual beginning is suggested by something in the writer's thought. That something should not be wholly obscure to the reader or the beginning will be obscure. In short, the writer must beware of taking too much of his own thought for granted. He should not be so careless as to write "Here" in reference to the place of his own abode, when the reader does not know but that it is to be interpreted "Here on earth." He should not write "Among us" before any antecedent for the pronoun has been supplied, but "Among us students of Harvard College," or "Among us citizens of the United States," as the case may be. And so with all references to time and place, unless the article is so purely local and occasional in its nature (as when intended for a newspaper) that the absence of specified dates and places can cause no obscurity.

b. Akin to the above error is the error of taking the title of the piece for granted. Introductory sentences should be complete in meaning independently of the title—a title is not constructively a portion of the essay. If any refer-

ence to the idea embodied in it is to be made at the outset the words should be repeated in full, not represented by a pronoun. The error is most commonly found, perhaps, where the title has the form of a question. Thus:

WHAT SHALL WE DO WITH OUR PAUPERS?

This is a question that is daily becoming more urgent . . .

In repeating this particular title we should have to proceed with care, for the title is in itself a complete sentence and cannot be readily incorporated in another sentence. We could hardly tolerate the awkwardness of the following: "What shall we do with our paupers? is a question that is becoming daily more urgent." The question might be cast in the indirect form: compare the first sentence of the paragraph second preceding. Or the question might be put last in the sentence: "Daily more and more urgent becomes the question, What shall we do with our paupers?" Or we may simply repeat the title, allowing it to stand as a separate sentence, and then refer to it as freely as we please: "What shall we do with our paupers? The question is becoming daily more urgent. . . ." The free repetition of the title, in one form or another, may be seen in some of the introductions given below. The point of the whole matter is that the introduction should be intelligible apart from the title. It not infrequently happens that a reader begins to read a piece without glancing at the title.

c. Beginning too far away from the subject is a common error. When Thomas Prince undertook to write a history of New England he thought it necessary to begin with Adam. As a consequence his real history of New England never progressed very far. Book I of Irving's "Knickerbocker History" is a burlesque upon these long-winded, pedantic introductions, but even as a burlesque it is tedious reading. It is not always their tediousness, however, that

constitutes the objection to such beginnings—it is the vexation that is caused the reader when he finds that he has fixed his attention upon the wrong point. This may be illustrated in a small way by a simple narrative which begins thus:

> Last Sunday afternoon, finding myself with a leisure hour on my hands, I started out for a walk. I met an elderly gentleman at the corner of Hyde and Jackson streets who appeared bewildered, etc.

The writer of this was afflicted somewhat as Thomas Prince was. The historian could see no beginning of history this side of the Creation: our writer could see no starting-point for the relation of his incident but the setting out on the walk during which the incident befell. The walk itself was rightly included, but not the starting out. His first words should have run somewhat thus:

> In the course of a leisure hour's walk last Sunday afternoon I met, at the corner of Hyde and Jackson streets, an elderly gentleman . . .

It almost always happens in narrative introductions of this kind that the writer fails to make the transition to his objective point smoothly. From the very nature of the case he goes by leaps and jerks, dragging the reader most reluctantly after him.

5. Successful beginnings are of course almost as numerous as the writers who employ them, and as varied as the compositions. Still they may be classified under a few general heads.

a. An indirect method of beginning is somewhat affected, and often happily, by public speakers and by writers of popular literature. A well-told anecdote will put an audience in good humor and few will stop to criticise even if it is not particularly apposite. An apt quotation or maxim may arouse interest at the start. See Matthew Arnold's

essays on "Equality," "Falkland," and others. A figure of speech is sometimes used. Webster's "Reply to Hayne" will readily occur as an example. General statements and observations, broader than the particular theme, often constitute an easy introduction.

b. On the other hand, a very direct or even abrupt beginning carries with it certain advantages. Narration is more interesting than description, and if one is writing a story it is often well to begin with the action and let the necessary explanations follow, a few at a time. Thus the stimulated interest of a languid reader may carry him over what would otherwise prove an insurmountable barrier. One may even begin with a pronoun, with the intention of supplying the antecedent later: "It happened in the summer of 1876." Or, "She paused for a moment on the doorstep and gazed down the street to the westward, shading her eyes with her gloved hand." (It is worth while noting how much information is suggested in this last sentence in addition to what is actually told.) Compare also the beginning of the descriptive sketch "Brother Naylor," under **13**, 1. A scrap of conversation may be employed, after the dramatic method. The present writer recalls vividly yet a story that thrilled him in youth with its beginning: "A fight! a fight!" It was a very reputable story, too, in spite of its savage beginning and its suspiciously alluring title of "Indian Pete." The felicitous use of an abrupt beginning is well illustrated in the following:

> There were ten of us on burros, and four pack animals.
>
> In this very ridiculous procession we had been riding since early morning, over the wild mountain trails, with only the strange calls of the guide—"Hi, there, Julia! Go 'long, Coyote!"—to interrupt our delight in the marvellous savageness of the scenery.

It had been like a panorama: the sunrise in the canyon, on the green ferns and red columbines and sparkling stream. Etc.

Notice how skilfully Dumas, in the first chapter of his "Three Musketeers," twice arouses interest in a lively quarrel only to break off each time and insert the necessary descriptive matter:

On the first Monday of the month of April, 1625, the small town of Meung, birthplace of the author of the "Romance of the Rose," appeared to be in as complete a state of revolution as if the Huguenots had come to make a second siege of La Rochelle. Many of the townsmen, seeing the women flying along the chief street and leaving the children squalling at their thresholds, hastened to don their armor, and, fortifying their somewhat doubtful courage with a musket or partizan, they proceeded toward the hostelry of the Jolly Miller, in front of which a noisy and accumulating crowd was buzzing with intense curiosity.

At that time alarms were frequent, and few days passed without some town or other registering in its archives an event of this description. There were the nobles, who made war on each other; there was the king, who made war on the cardinal; there was the Spaniard, who made war on the king. Then besides these conflicts, secret or open, there were, moreover, robbers, beggars, Huguenots, wolves, and lackeys, who make war on the world. The townsmen always armed themselves against the robbers, the wolves, and the lackeys; frequently against the nobles and the Huguenots; sometimes against the king; but never against the cardinal or the Spaniard. From this custom, therefore, it arose that on the aforesaid first Monday in the month of April, 1625, the townspeople, hearing a noise, and seeing neither the yellow and red flag, nor the livery of the Duke of Richelieu, rushed toward the village inn, the Jolly Miller. Having reached it, every one could see and understand the cause of this alarm. A young man——

But let us trace his portrait with one stroke of the pen. Fancy to yourself Don Quixote at eighteen. . . .

c. The more formal methods of introduction, which set forth in varying degrees of completeness the theme, the

point of view, and the manner and extent of treatment, belong to expository and argumentative work. The following may be taken as examples. The first personal pronoun is used rather freely in these introductions, which may be taken as a sign in itself that the writer speaks with the assurance of authority. If he does not so speak the use of it were best avoided, though an occasional "I think" or "I hold" in argument may be evidence that the writer would deprecate the charge of dogmatism. It often requires much rhetorical skill to avoid this pronoun, and perhaps it is the sense of awkwardness and artificiality which the avoidance of it imposes that has led to the franker usage of late years.

THE MORAL STANDARD.

In the present paper I purpose to discuss briefly the nature of the moral standard, strictly so called. The simplest way of approaching the subject will perhaps be to pass in rapid review the other principal criteria of conduct by contrast with which the essential character of the moral criterion itself will be brought into conspicuous relief. — W. H. HUDSON: *Popular Science Monthly*, Nov. 1896.

DEMOCRATIC TENDENCIES.

I have thought it necessary, at the risk of being tedious, to preface what I am about to say concerning democracy by a brief account of the earlier efforts to establish it. I do this to avoid the notion, which is only too prevalent, that we are in this age attempting something new in the art of government, when the fact is that we are continuing a very old experiment under widely changed conditions. Human nature remains the constant element in our problem, but it is now surrounded with a great variety of novel agencies, to which we are slowly and painfully trying to adapt ourselves.—E. L. GODKIN: *Atlantic Monthly*, Feb. 1897.

NATURE-STUDY AND MORAL CULTURE.

In making a plea for nature-study as a means of moral culture I do not wish to make an over-statement, nor to claim for such study any occult or exclusive power. It is not for us to say, so much nature in the schools, so much virtue in the scholars. The character of the teacher is a factor which must always be counted in. But the best teacher is the one that comes nearest to nature, the one who is most effective in developing individual wisdom. To seek knowledge is better than to have knowledge.—D. S. JORDAN: *Science*, August 1896.

MY GARDEN ACQUAINTANCE.

. . . For many years I have been in the habit of noting down some of the leading events of my embowered solitude, such as the coming of certain birds and the like—a kind of *mémoires pour servir*, after the fashion of White [of Selborne], rather than properly digested natural history. I thought it not impossible that a few simple stories of my winged acquaintances might be found entertaining by persons of kindred taste.—LOWELL.

LIFE AND LETTERS OF LORD MACAULAY.

He who undertakes to publish the memoirs of a distinguished man may find a ready apology in the custom of the age. If we measure the effective demand for biography by the supply, the person commemorated need possess but a very moderate reputation, and have played no exceptional part, in order to carry the reader through many hundred pages of anecdote, dissertation, and correspondence. To judge from the advertisements of our circulating libraries, the public curiosity is keen with regard to some who did nothing worthy of special note, and others who acted so continuously in the face of the world that, when their course was run, there was little left for the world to learn about them. It may, therefore, be taken for granted that a desire exists to hear something authentic about the life of a man who has produced works which are universally known, but which bear little or no indication of the private history and the personal qualities of the author.—G. O. TREVELYAN.

d. Even in composition of this kind a more abrupt

method, discarding all explanations, is often employed. Macaulay's brusque manner is well known. Take this from his essay on John Bunyan:

John Bunyan, the most popular religious writer in the English language, was born at Elstow, about a mile from Bedford, in the year 1628.

The following is from a description of a system of water-works as published in a local newspaper:

The supply of water is taken from artesian wells. One was bored a year ago to the depth of 350 feet, etc.

Horace's advice long ago was to hasten into the mid-theme (*in medias res*), but it is sometimes possible even to begin there. Many a student of composition has written, at the cost of much time and labor, an elaborate introduction, only to find that the teacher draws his pencil through it at the last. It is well to know that sometimes the best solution of the difficulty is simply to take a bold plunge, to begin without seeking to make a beginning.

e. In general, the abrupt method is limited to narration. Description is by nature leisurely. Abruptness at the outset of an exposition would be misleading. The direct method of stating the theme or the purpose cannot be called abrupt. An exposition introduced by an anecdote might seem to begin abruptly, but the abruptness would belong only to the anecdote, which, taken as a whole, would constitute a very indirect approach to the theme. Other indirect expository methods are mentioned above (5, *a*).

EXERCISES.

1. Criticise the following introductions:

1. At the last election an amendment which would give the suffrage to women was voted upon and lost. Nevertheless the proposed change is a just one.

2. With a party from my home this summer I visited that wonderful park the Yosemite Valley. The last morning, as we neared the valley, we became more and more anxious to get there, expecting, of course, to see something very beautiful. From the summit before descending into the valley we saw for the first time Bridal Veil Falls. How fitly was it named!

3. One bright July morning the little harbor of Avalon, Santa Catalina Island, was all astir. People carrying baskets and wraps came flashing from tents and hotels to one common spot—the wharf, where several yachts and small steam-launches were bobbing about, apparently very impatient to be off for a day of pleasure. Soon we were steaming away, while the strains of "Adieu, adieu, kind friends, adieu," came sweetly to us from the shore.

4. In a quarter of a century there have been as many changes for the crew as for the passengers.

5. A HUMAN INTERROGATION-POINT.

There can be nothing more disagreeable than the coming in contact with one of these. I have in mind a person to whom this cognomen would be well adapted.

2. Judge so far as possible from the following introductory fragments the theme and nature of the compositions to follow them:

1. It always snows on Thanksgiving Day in New York City.

2. Salt is considered an indispensable article in the culinary department of every modern household. But why should it be so? Should salt be taken into the human system?

3. I was a witness in 1887 of a combat between a halictus bee and its sphœcode parasite, a "cuckoo bee," which took place in the open air outside of the nest.

4. What a wonderful little creature is the ant!

5. There are encouraging signs that the somewhat contemptuous toleration which for many years has been the prevailing attitude toward the systematic study of rhetoric is near its end.

6. The months go round and anniversaries return; on the ninth of June George Sand will have been dead just one year.

7. The average man has no idea of the real meaning of the common adjective phrase "deaf and dumb."

8. "Men scarcely know how beautiful fire is," says Shelley; and I am apt to think there are a good many other things concerning which their knowledge might be largely increased without becoming burdensome.

9. Bibbs's was a gloomy little heaven up one flight, and Bibbs a bald and cranky little god of fiddles, with whiskers half as long as himself and white as snow.

10. I dare say that I had already read my uncle's letter a hundred times, and I am sure that I knew it by heart; none the less I took it out of my pocket and, sitting on the side of the lugger, I went over it again with as much attention as if it were for the first time.

3. Write extempore introductions for any subject selected from the list of subjects for themes under **2**. If the work is done in the class-room the introductions may be read, compared, and criticised.

13. The Body.—Little remains to be said about the body of the composition as a whole. The important matters have been provided for in the gathering and arranging of material. The writer has simply to develop in order the topics of his outline, adding illustrations wherever they seem to be demanded. Methods of development will be discussed in detail in the chapter on paragraphs. We need pause here only to supplement what has been said about the arrangement of the topics, with a consideration of such matters as must be attended to in the actual writing.

1. *Unity* has been insisted upon. This unity must be preserved by a constant centralization of ideas. No matter how far one may be led in the development of certain aspects of his subject, the subject itself should never be forgotten. It is the central point, and it should be returned to again and again in one form or other, often in the very words of the title.

Carlyle, in his lecture on "The Hero as Man of Letters," treats of Johnson, Rousseau, and Burns. But this lecture is only one of a series, the general subject of which is "Heroes and Hero-worship." Accordingly, while Johnson, Rousseau, and Burns are oftenest spoken of as Men of Letters, Great Men, Great Souls, Gifted Souls, Lions, and the like, they are also spoken of with almost regular recurrence as Literary Heroes. And their quality of Sincerity, Truth, Splendor, Worth, Greatness, Manhood, appears also with a certain regularity as Heroism.

Note, in the following descriptive sketch, how skilfully the subject is kept in view from first to last:

BROTHER NAYLOR.

He rode a mule, gaunt, heavy-eyed, leaden-footed—a veritable caricature of a mule, whose sharp protruding joints gave him the appearance of a grotesque hat-rack. So long-legged was the rider that he was forced to turn his toes up to prevent their touching the ground. His feet dangled with every motion of the mule, for the saddle was without stirrups. Those feet hung down many inches below the wide, baggy trousers, and the reddish woollen hose that encased his thin ankles made them look absurdly like bologna sausages. A ministerial coat floated out behind, and the irreverent wind played many a mad prank with that rusty, black drapery. Long, bony, claw-like hands clutched the bridle, giving it an occasional flap to encourage the mule into a less deliberate gait. His face, thin, sallow, and triangular, looked as if it were a total stranger to wholesome food. "Shade of the departed Ichabod Crane! Has he been reincarnated?" I exclaimed. "What did ye ask, honey?" inquired Mrs. Silsbee. The angel of discretion, who withheld her blessing at my birth, hovered near just long enough to inspire me to change my question to the more intelligible one, "Who is that man?" She hurried to the window and replied, "That there is Brother Naylor. He's our preacher down to Big Spring Church, and I tell ye what, he is done forgot more than most preachers ever knowed." As she watched the departing figure a smile of loving reverence illumined her worn,

aged face, restoring for a moment the beauty of her lost youth, and, transfigured in the light of that smile, "Brother Naylor" disappeared from view.

This method of calling up at the end, explicitly or otherwise, the subject as introduced in the beginning is one of the most common and most effective means of securing unity.

2. The unity of theme should be reënforced by *harmony of tone.* Every composition has its "pitch," which should be preserved throughout. It may be oratorical and impassioned, it may be argumentative and calm, it may be scientific and technical, it may be literary and colloquial; but whatever it is it should be consistent.

A few illustrations of the want of harmony within the limits of a single sentence will suffice to make this clear. One young essayist writes: "I am awakened every bright morning by the loud whistle of a *Sturnella magna* that perches on a rail of the pasture-fence opposite my window," and the reader scarcely represses a smile. Again:

> Imagine such a play as "Julius Cæsar" or "Henry the Fourth" being acted in a round wooden building open to the sky in the audience part of the house, although the stage was covered by a hanging roof.

The appeal at the outset here is to the emotions, an appeal which is supported by the descriptive elements "wooden" and "open to the sky." But the word "round" and the precise details toward the close convey information purely. They do not heighten our sense of the meagreness of theatrical facilities in Shakespere's day. It is a mixture of poetic and prosaic matter, and the effect is somewhat like the effect experienced on reading the well-known apostrophe to the Thames in Denham's "Cooper's Hill":

> O could I flow like thee, and make thy stream
> My great example, as it is my theme!

> Though deep yet clear, though gentle yet not dull,
> Strong without rage, without o'erflowing full.

Macaulay was sometimes so insensible to harmony of tone as to allow the intrusion of a hard fact or a petty and precise detail to mar an eloquent passage. In describing the trial of Warren Hastings he writes thus :

> Every step in the proceedings carried the mind either backward, through many troubled centuries, to the days when the foundations of our constitution were laid ; or far away, over boundless seas and deserts, to dusky nations living under strange stars, worshipping strange gods, and writing strange characters from right to left.

Many examples of a similar incongruity can be found in the news columns of daily papers. The practice of surrounding the simple facts of news with ceremony and ostentation, of seeking out the dramatic features and putting them foremost, and of serving up the whole in a mock-literary style has grown so much of late that it is the custom in newspaper offices to speak of these accounts as " stories." The effect is often little short of ridiculous. Take a specimen :

> " I'll go in ! " said Captain John McAndrews of Chemical No. 4. It was his way to go in where danger was, if life or property was to be saved. The four-story brick building of the Union Paper Company, at 738 Wentworth Street, was all abaze. Its thin walls were tottering. There was danger at every point."

This begins well, according to the standard of sensational novels. But even the standard of sensational novels would hardly admit the intrusion here of such prosaic details as " four-story brick building," " 738 Wentworth Street." The clash is due to the writer's desire to write eulogy and the necessity of writing news. The proper method would have been to tell the simple facts first, and then, if circumstances warranted, pay a tribute to the fireman's heroism in a separate account.

3. Occasionally an essay has unity without sequence. The relation of the parts to the central theme may be close, like the relation of the spokes of a wheel to the hub, but there is no further connection between the parts. Many of Emerson's essays are framed in this manner. But the construction is not common. Usually the parts are not only centralized, but they also sustain a relation one to another somewhat like the links of a chain. This relation was discussed under the name of logical sequence. When this relation exists there are commonly outward marks, in the form of relation-words and -phrases, to indicate it. The use of these outward marks affords clearness and ease of transition, and gives the essay its general *coherence*.

A glance at almost any printed page will discover illustrations. Successive paragraphs in the latter part of Macaulay's "Lord Clive" show the following transitional sentences:

But a great and sudden turn in affairs was at hand . . .
It was impossible, however, that even the military establishment . . .
At length the state of things in Bengal began to excite . . .
This feeling manifested itself in the strongest manner . . .
Clive rose . . .

From Ruskin's "Unto this Last":

And these are not, observe, merely moral or pathetic attributes of riches . . .
And therefore, the idea that directions can be given for the gaining of wealth . . .
None of these things you can know . . .
It has been shown that the chief value and virtue of money . . .
Trite enough,—the reader thinks . . .
But farther . . .
So, also, the power of our wealth . . .
Finally. Since the essence of wealth . . .
Nevertheless, it is open, I repeat, to serious question . . .

The methods of transition will vary with the character and purpose of the composition. Where the relations are those of time or space adverbs of time or place will be used. Logical relations will be indicated by the appropriate adverbs. Where there is simple overlapping of thought there will be repetitions of certain words, or demonstrative and personal pronouns will resume and carry on the thought. Additions, admissions, objections, contrasts, find their appropriate conjunctions. The simplest of all methods of binding together the parts of a discussion is the enumerative method, which consists in the use of *first*, *second*, *third* (sometimes *first*, *secondly*, *thirdly*), etc. But it is also the least attractive method. The employment of it in dry sermons is proverbial. Its place is in the text-book (where it may be reduced to bare numerals at the beginnings of paragraphs), in scientific descriptions and classifications, and in the severer types of exposition and argument. The writer who aims to please will seek such a vital relation of parts as will give in itself a more natural coherence. Even where his method is essentially enumerative he will make shift to find some livelier articulation. Perhaps one of the most skilful and useful of transitions is that in which the theme of the preceding paragraph is referred to or partially resumed. For examples see Appendix C xxii, 14, 15, 16. See also the selection from Knight's "History of England" just below; and the second paragraph of section **8**.

4. In developing the theme the purpose and length of it must be kept in mind in order to gauge properly the relative *proportion* of parts. We have seen that one way of securing emphasis for any given point is to reserve it for the end. Another way, very clearly, is to dwell upon it and expound it with minute and elaborate detail. Because two topics occupy similar positions in the outline it does not follow that they should receive the same attention in the development. Each must be treated according to its relative importance.

Let us compare the following passages:

(From Macaulay's "History of England," chapter iii.)

Leeds was already the chief seat of the woollen manufactures of Yorkshire: but the elderly inhabitants could still remember the time when the first brick house, then and long after called the Red House, was built. They boasted loudly of their increasing wealth, and of the immense sales of cloth which took place in the open air on the bridge. Hundreds, nay thousands of pounds, had been paid down in the course of one busy market day. The rising importance of Leeds had attracted the notice of successive governments. Charles the First had granted municipal privileges to the town. Oliver had invited it to send one member to the House of Commons. But from the returns of the hearth-money it seems certain that the whole population of the borough, an extensive district which contains many hamlets, did not, in the reign of Charles the Second, exceed seven thousand souls. In 1841 there were more than a hundred and fifty thousand.*

(From Knight's "History of England," vol. iv, chapter xx.)

If the inhabitants of the clothing villages are now essentially different in their mode of life, how much more striking is the difference between the Leeds of Queen Anne and the Leeds that assembled a quarter of a million of people to greet Queen Victoria in 1858! The great cloth-market of Leeds was, in the seventeenth century, kept upon the bridge over the Aire. As the market increased it was removed to the High-street. From the bridge to the market-house tressels were placed in the street, and a temporary counter was formed. The clothiers came in from the country, few bringing more than one piece of cloth; and, after the refreshment of a pot of ale, a bowl of porridge, and a trencher of beef, regularly provided for twopence by the public-house keepers, they were at their tressels by six o'clock in summer and by seven in winter. Each clothier placed his cloth lengthwise upon the counter—"a mercantile regiment drawn up in line." The factors come; examine the cloth; and conclude a bargain in a whisper. In a short time the clothiers begin to move, each bearing his piece of cloth to the buyer's house. In an hour the business is over, and the market is left to the shoemakers, hardware-men, and other retailers. Such was the cloth-market also at Halifax and

* Thoresby's Ducatus Leodensis; Whitaker's Loidis and Elmete; Wardell's Municipal History of the Borough of Leeds.

Bradford, before the days of the Cloth Hall of Leeds, which was built in 1711.*

Now the index to Green's "History of the English People" shows no mention of Leeds. But Green writes on a smaller scale than either Knight or Macaulay, and this will account for the omission. Knight, however, does not write on so great a scale as Macaulay (who in four large volumes covers only about fifteen years of English history) and yet his paragraph on Leeds is longer than Macaulay's. Can this apparent disproportion be accounted for? Yes. A close examination will show that Macaulay is reviewing the change that had taken place in the cities of England, and Leeds is only one among the cities selected for description. He must speak of the entire city briefly. Knight has a slightly different purpose. He is exhibiting the growth of English trades, manufactures, and industries generally, and as a typical example of one industry he selects the cloth-market of Leeds. Hence his expansion of the subject. After all, it is not Leeds itself that is the centre of interest here, but the manner of selling cloth. Thus the relative proportions are seen to be justified.

An interesting comparison of this kind can be made between the two essays on "Boswell's Life of Johnson" by Macaulay and Carlyle. The essays are in part reviews of Croker's edition of Boswell, and both are constructed on precisely the same plan; indeed Carlyle's essay was no doubt partly intended as a reply to Macaulay's. Both essays take up in order Croker and his edition, Boswell and his book, and Samuel Johnson's life, work, and character. Reduced to pages of the same size and type, they show the following proportions:

	Macaulay's Essay.	Carlyle's Essay.
Croker and his edition.	25	9
Boswell and his book	7	21
Johnson.....	32	64
Total of pages	64	94

* Thoresby's "Leeds" and Defoe's "Tour."

The most striking difference is in the first division: Macaulay, with the shorter essay, gives three times as much space to Croker as Carlyle gives. The difference might be due to different conceptions of the duties of a reviewer, but we know that Macaulay was not in the habit of devoting very much attention to the books he reviewed. It was really a personal matter in this case. Macaulay disliked Croker and scores his editing severely. It is clear that the reader will carry away from Macaulay's essay a much more vivid recollection of Croker and his work than he will from Carlyle's essay; and that is just what Macaulay desired. On the other hand, Boswell gets less than one ninth of Macaulay's space, but more than one fifth of Carlyle's. Macaulay could see little merit in Boswell; Carlyle saw great merit in him. With Carlyle the hero-worshipper is second only to the hero himself. And of course the hero, Johnson, is by far the largest figure on Carlyle's canvas. Macaulay devoted so much space to Croker that toward the end of his essay he found it necessary to cut short his remarks about Johnson, and half apologizes for so doing. He seems to have realized that personal animosity had got the better of sound judgment. The two essays will yield other interesting studies in proportion. Macaulay's will probably be found to contain the greater number of exact details. Carlyle's will dwell with much emphasis of force and repetition on significant features. The story, for example, of Johnson's relations to Lord Chesterfield, Macaulay alludes to in four words. Carlyle sees in it one of the truest exhibitions of Johnson's character and accordingly gives it two pages, transcribing the entire letter written by Johnson to Chesterfield.

EXERCISES.

1. Examine any of the magazine articles listed under **10**, exercise 3, with reference to their unity, coherence, and proportion. Make a report upon the same.

2. Criticise the unity, coherence, and proportion of the following essays in the Appendix: B VII, IX, XIII.

3. If the books are accessible, compare any two of the following essays with reference to the relative proportion of parts:

Lowell's essay on Dante. Church's essay on Dante.

Carlyle on Shakespere (*Heroes and Hero-worship*, lecture iii). Emerson on Shakespere (*Representative Men*).

Carlyle on Napoleon (*Heroes and Hero-worship*, lecture vi). Emerson on Napoleon (*Representative Men*).

Republican Party Prospects. J. S. Morrill. *Forum*, July 1889. The Republican Program. J. G. Carlisle. *Forum*, August 1889.

Are Football Games Educative or Brutalizing? Four articles in *Forum*, January 1894.

The Abolition of War. Two articles in *Arena*, December 1894.

14. The Conclusion.—A formal conclusion, as well as a formal introduction, may be dispensed with, and the writer may simply stop when he has said his say. But he who writes with the most practical object may desire to make what he has said still more clear or more emphatic, while he who writes with an artistic purpose will naturally desire to round out gracefully his composition and leave a pleasant impression with the reader. Hence arises a variety of endings.

1. The simplest conclusion is the summary, the final gathering up and presenting in one view of the several points that have been made. A variation of this is the selection of a certain point or points for restatement with a view to special emphasis. The theme itself may be restated here, either nakedly or along with such explanations and inferences as find no appropriate place elsewhere. In the case of sermons, and didactic and persuasive composition generally, the conclusion often contains the application of the truths educed in the course of the exposition, the "lesson," as it is sometimes called. Similarly, indeed, in the case of stories and sketches of all kinds the conclusion is the place for pointing a moral, if one has the courage to be so old-fashioned. But formal and elaborately rhetorical endings—"perorations" they are called in oratory—are much less sought after to-day than they have been in the past.

2. The conclusion is like the introduction in that it admits of a more personal tone than does the body of the composition, establishing more or less intimate relations between writer and reader. It should usually be written with some reference to the introduction too, answering questions or following out hints that were left in an inconclusive form there. The correspondence may be made very exact. If the introduction, for example, is historical, the conclusion may very appropriately be prophetic. But the conclusion must also keep close to the matter of the discussion, even closer than the introduction. No new matter of importance should be introduced here, unless the conclusion is only a temporary one, intended to pave the way for a sequel. One is surprised, for example, in reading a description of the Hawaiian Islands in which no mention has been made of music to find the following stand as the final paragraph:

> One might spend weeks on these islands in sight-seeing and studying the people; but of all the scenes and customs with which the visitor becomes acquainted, probably the Hawaiians' rendering of their native music is the most pleasantly remembered.

It is clear why the writer selected this for the concluding statement: he desired to make it emphatic. But it arouses curiosity that is left unsatisfied. Had he written somewhat at length of native Hawaiian music he might well have returned to it thus in his conclusion; but it was wrong to mention the matter here for the first time.

3. The restriction just made must not be applied too rigorously. Actual abruptness is often good. Perhaps the weakest of all conclusions is that which rounds out too completely, which closes the discussion with the air of having said absolutely the last word. Not to say too much is the art of closing a story effectively. Kipling knows this

well; witness the last sentence of his "Cupid's Arrows": "But Cubbon took her away instead, and—the rest isn't worth printing." In Olive Schreiner's "Story of an African Farm" the reader is left face to face with the tragedy of the tale in the simple statement, "But the chickens were wiser." Now there is no reason why this principle of suggestiveness may not be applied to essays also. There is nothing to forbid a writer from opening up to the reader new vistas of thought and imagination. It was a mistake, in the conclusion quoted above, to introduce the subject of native Hawaiian music, because the reader cannot follow it out for himself; but it is not wrong in the following—the conclusion of Edward Dowden's essay on "The Transcendental Movement"—to introduce the subject of George Eliot's novels, because the intelligent reader may be assumed to be familiar with them:

> Meanwhile for the present one great imaginative writer represents at their highest the tendencies of our time, and, concentrating her vision upon this earth and the life of men, has seen in these good and evil, joy and anguish, terrors and splendors, as wonderful as ever appeared to any poet of transcendentalism. That the inductions of science and the ethics of positivism transform but do not destroy what is spiritual in man is demonstrated by the creations of "Romola" and "Daniel Deronda."

Suggestiveness and humor together are found in the following from an essay on "Railroad Competition and Combination":

> It is all very well to talk of free competition and survival of the fittest. But permanent competition is virtually out of the question. And survival of the fittest is only possible when the unfittest can be physically removed—a thing which is impossible in the case of an unfit trunk line. The lion and the lamb must lie down together. The only questions are, first, how long before this state of things is to come about; and, second, whether the lion is to lie down outside of the lamb.

4. Let us look at several varieties of more formal conclusions. The frankly summarizing conclusion:

To recapitulate, then: I would define, in brief, the Poetry of words as *The Rhythmical Creation of Beauty*. Its sole arbiter is Taste. With the Intellect or with the Conscience it has only collateral relations. Unless incidentally, it has no concern whatever either with Duty or with Truth.—E. A. POE: *The Poetic Principle*.

Less distinctly summarizing, but clearly resuming:

Thus this singularly eccentric and independent mind, wedded to a character of so much strength, singleness, and purity, pursued its own path of self-improvement for more than half a century, part gymnosophist, part backwoodsman; and thus did it come twice, though in a subaltern attitude, into the field of political history.—R. L. STEVENSON: *Henry David Thoreau*.

Restatement of important points for impressiveness:

In conclusion, my dear young friend, let me once more impress upon your mind that a political career is full of temptations and disappointments. I fear that for many years to come an honest man must be at a great disadvantage in our legislatures. He must resist the lobby which corrupts and the party organization which deceives. He must place his professional honor securely upon principle, not upon expediency. He must be prepared to be called all manner of names, and in the end, perhaps, to be rated a worldly failure.—W. D. MCCRACKAN: *Politics as a Career*. *The Arena*, January 1895.

Suggestions for the treatment of another phase of the subject, together with exhortation:

The limits of this article do not allow a statement of the details of the remedy. But it is clear that nothing will do short of a complete abolition of the system, and a legal requirement that manufacturers shall provide large, airy, well-lighted rooms in which the work shall be done. The thing for you and me to do is to make public opinion. Agitate, agitate, agitate! Show people the prevalence of this iniquity, and I have confidence that if it is exhibited once, twice, thrice, to a humane public the

sovereign decree will come forth, "Abolish it." And it would be done. God speed the day!—F. M. GOODCHILD: *The Sweating System in Philadelphia. The Arena*, January 1895.

EXERCISE.

Examine, for both merits and defects, the conclusions of the selections in the Appendix, especially B III, V, IX, XI, XIII, XIV, C XVI, XIX.

THE PARAGRAPH.

I. NATURE OF THE PARAGRAPH.

15. Technical Definition.—We have seen that the analysis of an organized composition shows it to consist of parts, "whole systems and sub-systems of parts," down to the simplest unit of formal discourse, the sentence. Now the sentence, in writing and printing, has its own distinguishing marks—the capital letter and the period. And it is evident that some device for indicating the larger units or parts will be of like utility. This device is found in what is technically called "paragraphing," in which the first line of the matter that is to constitute a separate paragraph is "indented" and the last line "spaced out." Further details will be found in Part V, on Mechanical Processes, section **62**.

16. Logical Definition.—Paragraphing is a device that catches the eye, but, as just intimated, it has a significance back of that. The mistake should never be made of assuming that it is intended merely to break up a page and make it beautiful, as it were, by giving it a more open appearance. The open page may have more attraction for the desultory reader, and writers may allow themselves at times and within certain limits to be influenced by this consideration, but in no serious work should such a consideration make paragraphing wholly arbitrary and meaningless. The logical and legitimate paragraph is a unit, a group of sentences expressing ideas that are closely related

among themselves, and that, as a group, are more or less sharply distinguished from other groups. These groups, taken together, constitute the fully developed theme. All of this has been pretty clearly indicated in the directions for preparation of the outline (**10**). The various aspects of the general theme as there set forth will afford the topics of the various paragraphs. And so natural and fundamental are these divisions that they will be indicated in speaking as well as in writing—by longer pauses, by changed intonation or emphasis, just as marks of punctuation have their vocal counterparts.

1. It is important that the do‿ relation of the paragraph be kept in mind. On the one hand, it is a dependent member of the whole composition, having a close articulation with adjoining members. On the other hand, it is an organism in itself, somewhat like a composition in miniature, having a special function of its own apportioned among the separate sentences, which are its own members. It frequently happens that all that is said upon a given subject is said in a single group of sentences, as, for example, in newspaper editorials. Such isolated groups may be, and are, in newspaper parlance, called "paragraphs," but it is clear that they are not paragraphs at all in our sense of the word. They are simply brief but whole compositions, and are to be treated as such unless they dwindle to mere notes or items of one or two sentences. On the other hand, when a writer chooses to chop up his co‿position into bits, giving to each sentence the form of a separate paragraph, it is clear that he also is not writing paragraphs properly so called, since his divisions are not groups, they have no internal logical organism, and they can express no relation that is not already expressed by sentence division. These two variations from the paragraph proper may be illustrated by the following:

Domokos is the latest, and, as we go to press, appears to be the last, Greek defeat that the Powers will tolerate. Turkey's hand has been forced, against the will of the German emperor, but by the commanding weight of Russia and her allies in this miserable business. The Porte's demands are pronounced extravagant as regards indemnity in money and in territory; Thessaly is not to be restored to Turkey, nor is abolition of the capitulations to be thought of. In short, while Turkey has been allowed to operate up to a certain point as if *in vacuo*, she is now reminded of the artificiality of her "integrity," and that her offensive-defensive is not subject to the laws or chance of war alone. She exists by the grace of Christian fleets for the benefit of non-Moslem bondholders until the convenient hour of partition arrives and the Sick Man is bowed down and out of Europe. For the moment she stays her victorious arms on the border of what used to be known as Greece proper.—Editorial in *The Nation*, May 20, 1897.

In accordance with our agreement, I write to beg you to call the immediate attention of the President to the letter which I send him by the same post.

Mr. Evarts has declared that he can do nothing until he knows the intentions of the French government.

I have seen again the French Minister, M. Outrey. He is still awaiting instructions. A despatch to him, to be transmitted to the American government, is indispensable.

Under the circumstances I count on your patriotism.

The nomination of commissioners is the next end to be achieved by the instigators of the French-American movement.

To attempt to go farther at this time would be to run the risk of compromising everything,

The mere nomination of commissioners does not amount to a pledge. I await it.

If I do not obtain it, public opinion shall say which of us, you or I, is really devoted to the interests of France.—LEON CHOTTEAU: *Letter to M——, Paris.*

2. In the King James version of the Bible the numbered verses have the form of paragraphs, but the real paragraphs are indicated by the mark ¶. In poetry the stanza form makes impossible any paragraph division that does not coin-

cide with the stanza division. In a dialogue or conversation the alternate speeches are naturally given the form of separate paragraphs, even though a speech consists of but a single word, as "Yes" or "No." See Appendix C XVI and XIX. Mere scraps of conversation are often run in with the paragraphs to which they properly belong. For example, in XIX, 8, there would be a gain in immediate clearness if the quoted words were incorporated with the sentences preceding, since they constitute a logical part of them, the pronoun *he* in the quotation referring to Dr. Pusey. See also XV, 9.

17. Kinds of Paragraphs.—In the different kinds of composition different principles control the grouping of ideas, resulting in different kinds of paragraphs. The descriptive paragraph naturally deals with objects that are contiguous in space, or that form one picture upon the retina of the eye. The narrative paragraph deals with a single point of time, or with a definitely marked stage in the progress of events. The expository paragraph is made up of ideas that have a close logical relation.

This may be made clear by reference to the selections in the Appendix. For example, *A Bee Hunt* (C XV) is narrative, and its several paragraphs begin after this fashion:

We had not been long in the camp when a party *set out* in quest of a bee-tree.

After proceeding some distance we *came to an open place.*

Two of the bee-hunters now *plied their axes* vigorously.

One of the hunters immediately *ran up* with a wisp of lighted hay.

18. Length of Paragraphs.—It might seem that since the paragraph is a logical unit its length need not be considered—it will be determined by the grouping of ideas. As a matter of fact, however, the paragraph is extremely elastic, and paragraph division, as we shall see later, is

necessarily somewhat arbitrary, so that the consideration of mere length may be allowed some weight. In general, a topic cannot be satisfactorily developed in fewer than three sentences ; consequently a paragraph of only one or two sentences is not common, at least not in expository writing. On the other hand, how many sentences might go into a single and logically indivisible group no one can say. But there is great reluctance on the part of writers to allow the paragraph to exceed very much the limits of a printed page. The solid page has a forbidding aspect, portending close reasoning and either slow-moving or tediously minute thought. Thus, by logic and practice, the limits within which the paragraph length may vary are fairly well defined.

1. The single-sentence paragraph has been much affected of late, particularly by French writers. In the short story it may be defended on the ground that it represents a definite and independent portion of the time or action. In any case it may have an epigrammatic force that is not to be overlooked nor undervalued. In a chapter of "Les Misérables" Victor Hugo, after telling how the country people had given the dependent and wretched Cosette the sobriquet of "the lark" because she was so little and timid and always up and at work so early in the morning, concludes with a paragraph of singular power:

> Only this poor lark never sang.

The whole plot of a story may be unwound, or the whole point of an argument may lie, in a single sentence, and certainly in such a case the single sentence is entitled to the distinction and emphasis of a separate paragraph form. Macaulay in the middle of his essay on Samuel Johnson presents a somewhat detached fact with great emphasis in a single-sentence paragraph, thus :

For the copyright of the "Vanity of Human Wishes" Johnson received only fifteen guineas.

The abuse of this paragraph in the sensational novel or in light newspaper gossip may be illustrated by the following :

I unwittingly introduce the practice of arriving at the Hotel Rafael by the six-thirty from town.

One is expected by the five-ten.

Fashion travels at that hour, or something earlier, perhaps. But later, never.

After the five-ten—the curfew.

The omnibus is closed against the summer drizzle. I ride in it in lonely state and I come out of it to the surprise of hall-boys and of clerks.

A girl frisking up and down the sloppy piazza with a damp little man at her heels comes and peers in at the hall door, the mist sparkling on her lashes.

"Whoever," she says audibly, "whoever is arriving at this hour ?"

2. Apart from such considerations the meagre and "scrappy" paragraph is to be avoided. There is something radically wrong about the thought, the substance, of an essay when scarcely two or three sentences can be made to go together. The topics need further amplification to be of weight or value and to be clearly understood in all their relations. Some paragraphs may be brief, but the most of them should have an appreciable body. The writer who allowed the two following sentences to stand for a paragraph of his essay had made only a fair beginning. The topic is large, and much additional matter was needed to make an adequate and well-proportioned paragraph.

The Quaker denomination originated during the most exciting times in English history. There was a continual conflict between the Churches, and religious discussions became the talk of the day.

On the other hand, when the paragraphs grow to an unwieldy length the thought is probably growing unwieldy too, and amputation is in order. Or, if the thought cannot be simplified without detriment, perhaps the objection of overlengthy paragraphs can be met by resorting to a new principle of division. Thus, as will be illustrated below, the paragraph, which in some parts of the essay is used to distinguish certain groups of ideas, will in other parts be used to distinguish sub-groups.

The meagreness of his paragraphs is one of the prevailing defects of a young writer's compositions. It will be noted that few of the compositions in Appendix B have paragraphs that will equal in size those of the compositions in Appendix C. While this may be accounted for in part by the smaller compass of the former compositions, it is doubtless chiefly due to the inability of the writers to say very much on any given topic. The defect may be remedied by a study of the method of developing a paragraph, though of course there must always be material to support such development.

19. Principles of Division.—The partial arbitrariness of paragraph division, or rather the latitude allowed and practised, makes the whole subject somewhat difficult to deal with. A careful study of writings of every description will reveal the fact that very few even of our best writers make really good paragraphs. Either the writers are careless about consistency or else they do not know the significance of the paragraph and fail to appreciate its value as a device for securing greater intelligibility. De Quincey, the stylist, is sometimes deplorably lax in this respect, and Huxley, the scientist, in the paragraphing of his looser essays and addresses betrays a most unscientific method. The difficulty, of course, lies partly in the fact that there cannot be entire consistency of practice. Ex-

cept the paragraph, we have in general use no formal unit between the whole composition and the sentence. And yet we have seen that between these two there are many logical units. The expository essay may have a well-defined introduction, a body, and a conclusion. The body has its divisions, these divisions have their subdivisions, and so on. Here are many relations. One device cannot indicate them all. Which shall it indicate? There can be no definite answer : each writer must determine his own practice. In general the paragraph represents the minutest subdivisions of the thought, and the reader's intelligence is trusted to make the proper grouping of the paragraphs themselves. By this system it is evident that in the more intricate and detailed sections of a composition the paragraph will stand for narrower divisions than in the other sections.

1. Under section **10** is given an outline of a chapter on "The Value of Reading." Now the first point in that outline, "The mark of an educated man," occupies a paragraph in the original chapter. What remains of the introduction, however, goes into a single sentence, and that sentence and all of the discussion down to "makes knowledge cumulative" constitute a second paragraph—a transitional paragraph, evidently, and yet one containing much valuable matter that could not be ignored in constructing a rational outline. Farther along a separate paragraph is given to each of the subdivisions, "General culture," "Information," etc. It is evident that here there is no close correspondence between the paragraph division and the topics as outlined. Yet both the division and the outline seem sufficiently logical.

2. There are devices by which the larger divisions of a composition can be indicated. The use of them, however, is chiefly confined to compositions that have grown to the size of a volume or more. The most familiar is the num-

bered chapter. And chapters may be grouped into parts or volumes. On the other hand, groups of paragraphs within a chapter may be numbered as separate sections and marked with the section-mark §. Ruskin's "Modern Painters" is thus arranged. Or a simple space left on the printed or written page may be used to separate sections. Carlyle's works are frequently printed thus. To all of these devices are added in rigorously systematized works, such as text-books, different styles and sizes of type and varieties of indention.

3. The question of just how much were best included in a single paragraph will continually arise. If a topic is presented under two contrasting aspects, shall each presentation constitute a separate paragraph? Probably so if the two presentations are of equal length and importance. But if one is meant simply as a foil to the other, if the contrary of a statement, for example, is introduced merely to confirm the truth or add to the emphasis of the statement, there should be but one paragraph. Shall an illustration be incorporated in the same paragraph as the thing illustrated? In general, yes; but if the illustration is long it may be separated, and if it takes the form of a bit of history or an anecdote it may even be subdivided into paragraphs of its own. The narrative paragraph is extremely elastic. A dozen events may, if they take place within a brief space of time, or if they are closely connected as cause and effect, and if they are enumerated rapidly, be gathered into one paragraph. J. R. Green in his "Short History of the English People" has carried this process to an extreme, writing paragraphs that in some cases extend over three closely printed octavo pages. It is conceivable that another writer might be tempted to give to each event a separate paragraph. If, at the outset of a story, the time is given in one sentence, the place in another, and so on,

there is evidently a gain in liveliness and dramatic effect by writing thus :

It was late in the fall of the year of drouth 1860.

Two cabins stood facing each other across a white road on the Western plains.

The more conservative method, however, would be to run these brief explanations into a single introductory paragraph. Again, if the conclusion of an argument that has run through several paragraphs be given in a single sentence, that sentence were best allowed to stand alone, for otherwise it might seem to be a conclusion only of the paragraph to which it should be attached. Or a sentence that in itself constitutes an introduction to a number of paragraphs or to a whole composition may stand by itself. Thus :

What shall we do with our paupers ?

This is a question that is becoming daily more urgent. Etc.

But here again the usual practice is to run the sentence in with the first of the paragraphs to which it is introductory. See, for example, the first sentence of section **8** of this book. "Selection must follow collection" is the theme of the entire section, consisting of many paragraphs. See also Appendix B XIII, 7 and 8. So a transitional sentence is usually run in with either the paragraph that precedes it or the one that follows it—more commonly the one that follows it ; although if it seem desirable to indicate with special clearness that a transition is made, not to a single paragraph, but to a group of paragraphs, the transitional sentence may stand by itself. If the transition can be effected only with a number of sentences those sentences will very properly stand by themselves as a transitional paragraph.

EXERCISES.

1. Reparagraph Appendix B XII and XIV.

2. Criticise closely the paragraphing of the selection from Huxley, Appendix C XXI.

3. The following is the introduction of an article entitled "Engineering Ethics." Reparagraph it, combining, wherever possible, two or three paragraphs into one.

Professions develop slowly according to the needs of society. If we except the ancient civilization of the Greeks, contempt of learning was formerly so universal that it was considered unmanly and degrading to devote one's life to the study of physical or natural laws. The warrior only was thought a proper type of man.

But his property rights required the occasional skill of persons to devise means for conveyancing, transferring, and bequeathing lands and personal effects. Wounds in battle, fevers acquired from hardships, must be cured to preserve life.

Law and medicine came to a slow but gradual recognition. It is comparatively only in recent times that either or both have arrived at a full acknowledgment as learned professions, honored by man as noble and fitting courses in which to devote all the time and energy of a life.

Medical practitioners were leeches and apothecaries; lawyers were scriveners and notaries. Both were regarded with disdain and ridicule. They sat at the lower end of the banquet-board, not much above the hostler, and with the keepers of the hounds and the foresters.

Lucinda, the gay actress described in "Gil Blas," makes many apologies for her marriage to an attorney. She said, "This incongruous marriage ruined me in the esteem of the gentry about Valencia. The women of quality looked upon me as a woman who had lowered herself, and refused any longer to visit me."

Likewise barbers divided with doctors the duties of surgeons, and the red-and-white barber's pole is an historical monument of the fact.

Engineering cannot expect to attain full recognition from the general public without going through some such experience as

have the law and medical professions. The old idea of the land-surveyor is still thought by many persons to represent all that the engineering profession embraces. Engineering must be regarded as a modern profession, for its development in a systematic and learned manner is of very recent years, although its beginning was in most ancient times.

II. CONSTRUCTION.

20. The Topic.—First of all we must have, in constructing a logical paragraph, a topic upon which to build, just as a whole composition is necessarily built upon a fundamental theme. This topic may be stated at any point in the paragraph, beginning, middle, or end; or it may not be definitely formulated at all, but simply left as a natural inference from what is expressed. Around this central idea the paragraph is constructed by the use of one or more of the methods now to be examined in detail.

21. Modification of the Topic.—The topic, as stated at the outset, may undergo modification in one of three ways: by limitation, by extension, or by augmentation.

1. *Limitation.*—This process consists simply in narrowing the truth or application of a statement that, for the sake of simplicity and clearness, has been put more broadly or generally than facts will warrant. Exceptions, for example, to a general law, or conditions under which the operation of the law remains in abeyance, will constitute limitations of the paragraph topic. Example:

But what is "equality"? When the founders of our republic declared, as the voice of the modern world, that "all men are created equal," it was not with the meaning that every man and woman can lift just five hundred pounds, the interpretation once put upon us by the dyspeptic stomach of Thomas Carlyle. Washington and Jefferson, Franklin and Paine, were too busy to split hairs with sophists and pettifoggers. All men stand "equal" in the "natural rights" of "life and liberty," but no two men are

precisely equal in the capacity to improve and enjoy those endowments. *That* is the American tenet, as every intelligent American understands it.—GORDON CLARK.

2. *Extension.*—This process is the reverse of limitation and is probably much rarer. It consists in taking a wider view as the paragraph proceeds, or in adding special facts that would not necessarily fall under the general law. In the following paragraph Emerson makes a statement concerning the value of books. But he is soon led to include colleges as having a precisely similar value with similar qualifications.

Of course there is a portion of reading quite indispensable to a wise man. History and exact science he must learn by laborious reading. Colleges, in like manner, have their indispensable office—to teach elements. But they can only highly serve us when they aim not to drill but to create; when they gather from far every ray of various genius to their hospitable halls, and by the concentrated fires set the hearts of their youth on flame. Thought and knowledge are natures in which apparatus and pretension avail nothing. Gowns and pecuniary foundations, though of towns of gold, can never countervail the least sentence or syllable of wit. Forget this, and our American colleges will recede in their public importance, whilst they grow richer every year.

3. *Augmentation.*—Many matters that appertain more or less closely to the topic and yet are not actually included in it are often added. Such are causes, effects, corollaries, inferences, notes, and all sorts of remarks by the way. They are, for the most part, matters that do not rise to sufficient importance to call for separate paragraphs and are easily disposed of in this manner. They may even constitute the chief bulk of the paragraph when the topic itself is so simple as to need no dwelling upon; although if the enumeration of causes or the drawing of inferences becomes long or elaborate the paragraph may take on the argumentative character described below. The topic of the follow-

ing, from Matthew Arnold, is to be found in the first sentence, namely, that Milton's character was unsurpassably grand. The remainder of the paragraph, however, is wholly taken up with a discussion of how Milton came by that grandeur. We call the first sentence the topic because its relation to the whole essay and to what has gone before shows it to be the important point.

As a man, too, not less than as a poet, Milton has a side of unsurpassable grandeur. A master's touch is the gift of nature. Moral qualities, it is commonly thought, are in our own power. Perhaps the germs of such qualities are in their greater or less strength as much a part of our natural constitution as the sense for style. The range open to our own will and power, however, in developing and establishing them is evidently much larger. Certain high moral dispositions Milton had from nature, and he sedulously trained and developed them until they became habits of great power.

It is to be remarked that in the first two of the cases given above the process is really that of modifying the apparent topic in order to fix the true one. The true topic cannot be set forth in a few words, and accordingly an approximately true one is temporarily adopted as a working basis. In the third case the topic is not modified internally or essentially—it is merely overlaid by external additions.

22. Elucidation of the Topic.—A second method by which the germ-idea is amplified into a paragraph is elucidation. The topic reduced to the terms of a single compact sentence, even when most precisely stated and needing no modification, may be far from clear. It must be elucidated. There are three prominent methods: definition, division, and illustration.

1. In *definition* the meaning of a term (or terms, if the topic is in the form of a proposition) is set forth after any of the ordinary methods by which we endeavor to make sure that the words we use will be rightly understood.

The writer interprets the abstract by the concrete, the less familiar by the more familiar, and explains in just what sense he desires to have his statements taken. From Edward A. Freeman's "Historical Essays":

National prosperity, it must be remembered, is of two kinds, which may go together or may not. A state may be great in the sense of being powerful, great in extent and population; its counsels may be listened to in peace, and its armies may be dreaded in war. It may be placed beyond all fear of being conquered itself, and it may have the means of conquering other states if it chooses to use them. On the other hand, there may be a state whose physical extent and power could not successfully resist some of its neighbors, whose voice is never heard in diplomacy except with regard to its own affairs, and yet which may be thoroughly free, well governed, and materially prosperous within its own borders. It may well be better off in all these things than many of the powers which in physical strength far surpass it. Of course either kind of prosperity is more likely to be permanent when it is backed up by the other. The external power of a state cannot last if it is thoroughly ill governed and discontented at home. On the other hand, there is always a fear that the internal prosperity and good government of the small state may be put an end to by its conquest by some greater state.

2. Just as it is easier to master a subject by studying one branch of it at a time, so it is easier to grasp the meaning of a general proposition by examining its bearings in detail. This leads to the process of amplifying a topic by stating it both as a whole and in parts. The process may be termed *division*. Addison (*Spectator*, No. 476) affords a good illustration:

Method is of advantage to a work, both in respect to the writer and the reader. In regard to the first, it is a great help to his invention. When a man has planned his discourse he finds a great many thoughts rising out of every head that do not offer themselves upon the general survey of a subject. His thoughts are at the same time more intelligible and better discover their

drift and meaning when they are placed in their proper lights and follow one another in a regular series than when they are thrown together without order and connection. There is always an obscurity in confusion, and the same sentence that would have enlightened the reader in one part of a discourse perplexes him in another. For the same reason, likewise, every thought in a methodical discourse shows itself in its greatest beauty, as the several figures in a piece of painting receive new grace from their disposition in the picture. The advantages of a reader from a methodical discourse are correspondent with those of the writer. He comprehends everything easily, takes it in with pleasure, and retains it long.

3. *Illustration* is one of the readiest means of making a topic clear. In the following paragraphs we have illustration through examples of the truth of the doctrine to be upheld, particular instances of the general law:

Boys are always more or less inaccurate, and too many, or rather the majority, remain boys all their lives. When, for instance, I hear speakers at public meetings declaiming about "large and enlightened views," or about "freedom of conscience," or about "the Gospel," or any other popular subject of the day, I am far from denying that some among them know what they are talking about; but it would be satisfactory, in a particular case, to be sure of the fact; for it seems to me that those household words may stand in a man's mind for a something or other, very glorious indeed, but very misty, pretty much like the idea of "civilization" which floats before the mental vision of a Turk—that is, if, when he interrupts his smoking to utter the word, he condescends to reflect whether it has any meaning at all. Again, a critic in a periodical dashes off, perhaps, his praises of a new work as "talented, original, replete with intense interest, irresistible in argument, and, in the best sense of the word, a very readable book"—can we really believe that he cares to attach any definite sense to the words of which he is so lavish? nay, that, if he had a habit of attaching sense to them, he could ever bring himself to so prodigal and wholesale an expenditure of them?—NEWMAN: *Lectures on University Subjects.*

It is now thirty-eight years since Charles Robert Darwin published his "Origin of Species." That work produced a great agitation in the upper circles of human thought. It became the source of a vast controversial literature. A mere catalogue of the books to which the Darwinian hypothesis gave rise is enough to astonish the inquirer. Thirty-six octavo pages in Spengel's "Darwinische Theorie" are occupied with the simple titles of the works elicited by the "Origin of Species." Nearly four hundred guns, great and small, have been opened from the philosophical redoubts of the world to demolish the modest book which offered the first strictly rational explanation of the diversities of life on our globe.—J. C. RIDPATH.

In the following the illustration takes the form of a parallel or analogous case:

The effect of historical reading is analogous, in many respects, to that produced by foreign travel. The student, like the tourist, is transported into a new state of society. He sees new fashions. He hears new modes of expression. His mind is enlarged by contemplating the wide diversities of laws, of morals, and of manners. But men may travel far and return with minds as contracted as if they had never stirred from their own market-town. In the same manner men may know the dates of many battles and the genealogies of many royal houses and yet be no wiser. Most people look at past times as princes look at foreign countries. More than one illustrious stranger has landed on our island amidst the shouts of a mob, has dined with the king, has hunted with the master of the stag-hounds, has seen the Guards reviewed and a knight of the garter installed, has cantered along Regent Street, has visited St. Paul's and noted down its dimensions; and has then departed, thinking that he has seen England. He has, in fact, seen a few public buildings, public men, and public ceremonies. But of the vast and complex system of society, of the fine shades of national character, of the practical operation of government and laws, he knows nothing. He who would understand these things rightly must not confine his observations to palaces and solemn days. He must see ordinary men as they appear in their ordinary business and in their ordinary pleasures. He must mingle in the crowds of the exchange and

the coffee-house. He must obtain admittance to the convivial table and the domestic hearth. He must bear with vulgar expressions. He must not shrink from exploring even the retreats of misery. He who wishes to understand the condition of mankind in former ages must proceed on the same principle. If he attends only to public transactions, to wars, congresses, and debates, his studies will be as unprofitable as the travels of those imperial, royal, and serene sovereigns who form their judgment of our island from having gone in state to a few fine sights, and from having held formal conferences with a few great officers.—MACAULAY: *On History.*

23. Argument.—We come to the argumentative paragraph. In this there is an endeavor to support the truth of the topic by resort to the methods of reasoning. These methods are two, deductive and inductive. A third may be added, which consists in a simple statement of reasons without any attempt to claim for them a rigorous scientific cogency.

1. *Deduction* consists in making particular applications of a general law. The general law must be assumed, and is naturally stated at the outset. The paragraph topic may or may not be single, according as the stress is laid on one or more deductions. Example:

Let us consider this matter a little. Note first the fact that a hypocrite is always anxious to prove how good he is. A hypocritical society is just as anxious—and for the same reason. The individual and the social order in which he revolves are alike eager to get the credit of being good by doing a little to alleviate the evil results of their own work. A burglar may very well contribute something to repair the safe. Monte Carlo may very well make a fund to bury the suicides. A gentleman of the profession may well give his victim enough to get home with. The cashier in Canada drops a liberal and holy shilling into the box and sheds a tear. The chief trustee waters his sugar stock a hundred per cent in order to build an asylum. Even the policeman sometimes divides with the poor fellow whom he has *protected*—though this is rare!—J. C. RIDPATH.

Most arguments ending with *therefore, accordingly,* and similar words are of the syllogistic kind and so come under deduction. The syllogism is often disguised or incomplete, one of the premises being only implied. This may be illustrated by the following fragment of a paragraph from Macaulay's "Samuel Johnson":

Johnson had failed, not because his mind was less vigorous than when he wrote "Rasselas" in the evenings of a week, but because he had foolishly chosen, or suffered others to choose for him, a subject such as he would at no time have been competent to treat. He was in no sense a statesman. He never willingly read or thought or talked about affairs of state. He loved biography, literary history, the history of manners; but political history was positively distasteful to him. The question at issue between the colonies and the mother country was a question about which he had really nothing to say. He failed, therefore, as the greatest men must fail when they attempt to do that for which they are unfit.

The complete argument, expressed in syllogistic form, would be: Only statesmen can write political tracts; Johnson was no statesman; therefore his "Taxation No Tyranny" was a failure. For further discussion of this matter see "A Practical Course in Composition," pp. 149–156.

2. *Induction* is the opposite process. Particulars are cited first and the general law follows as an inference from the particulars. This is the strictly logical order. In the following paragraph it will be noted that the word "deduced" is used. But the process of reasoning employed, if it be anything more than inference from analogy, is, both here and in the other essay to which Emerson refers, really induction. We use the word "deduce" loosely of inferences of all kinds.

The eye is the first circle; the horizon which it forms is the second; and throughout nature this primary figure is repeated

without end. It is the highest emblem in the cipher of the world. St. Augustine describes the nature of God as a circle whose centre was everywhere and its circumference nowhere. We are all our lifetime reading the copious sense of this first of forms. One moral we have already deduced in considering the circular or compensatory character of every human action. Another analogy we shall now trace, that every action admits of being outdone. Our life is an apprenticeship to the truth that around every circle another can be drawn; that there is no end in nature, but every end is a beginning; that there is always another dawn risen on mid-noon, and under every deep a lower deep opens.—EMERSON: *Circles.*

3. It is difficult to distinguish the simple *statement of reasons* from the processes just exemplified. The process is often practically equivalent to induction, differing chiefly in that the general truth is put forth first and the reasons adduced afterward. Or the reasons may bear, not directly upon the truth of the statement, which may be particular as well as general, but upon the writer's belief in its truth or upon his motive for making it. They may consist of mere evidence that does not amount to conclusive proof. They may, indeed, be concerned wholly with motives of action, in which case the paragraph loses much of its argumentative character. Example:

"I am very sorry," said Scithenyn, "that you see things in a wrong light; but we will not quarrel for three reasons: first, because you are the son of the king, and may do and say what you please without any one having the right to be displeased; second, because I never quarrel with a guest, even if he grows riotous in his cups; third, because there is nothing to quarrel about; and perhaps that is the best reason of the three; or, rather, the first is the best, because you are the son of the king; and the third is the second—that is, the second best, because there is nothing to quarrel about; and the second is nothing to the purpose, because though guests will grow riotous in their cups, in spite of my good orderly example, God forbid I should

say that is the case with you. And I completely agree in the truth of your remark, that reason speaks in the silence of wine." —THOMAS LOVE PEACOCK: *The Misfortunes of Elphin.*

24. Enforcement.—The topic may need no modification, it may be clear, it may be trusted to stand without support, and yet the writer may desire to impress it deeply upon his readers. He then resorts to the various means of emphasis: repetition, contrast, quotation.

1. It is evident that the *repetition* of the topic in other words may make for clearness, but its primary object in most cases is no doubt enforcement. It is a memorizing device, compelling the reader to dwell for some time on the same idea.

2. *Contrast* also appeals to the pure understanding. But it appeals to the attentive faculties more. It arouses and impresses. It is the rhetorician's device. Give us the concession, the opposing fact, the limiting fact, first, and we shall feel more deeply the main contention. Macaulay delighted in thus presenting the contrary, in telling what things were not true before telling what things were true.

3. *Quotation* enables the writer to corroborate his own statement or belief by the testimony of another. When this testimony comes from a high source it has great enforcing value.

The following paragraph from Matthew Arnold's "Falkland" illustrates all three of the above methods of enforcement. The topic is *The English are not benevolent.* This is enforced by repetition, contrast, and quotation. It chances in this case that the quotation does not accompany any affirmation of the author's own, but we feel easily that it has his endorsement.

"The English are just, but not amiable." A well-bred Frenchman, who has recently travelled in India, and who publishes in

the *Revue des Deux Mondes* an interesting account of what he saw and heard there, ends with this criticism. The criticism conveys, he says, as to the English and their rule, the real mind of the best informed and most intelligent of the natives of India with whom he conversed. They admitted the great superiority of the English rule in India to every other which had preceded it. They admitted the good intentions of the English rule; they admitted its activity, energy, incorruptibility, justice. Still, the final impression was this: something wanting in the English, something which they were not. *Les Anglais sont justes, mais pas bons.* "The English are just, but not kind and good."

One thing to be carefully guarded against in developing a topic by repetitiou is the sort of repetition that avails nothing for either clearness or force, giving only a sense of iteration and redundance. Thus: "The modern bicycle is fast, easy-running, and safe. On it one can easily cover many miles a day." If a specific number of miles were mentioned the second sentence would have some justification. Or again: "The system of discipline in this high school is simple enough for anybody to understand. There is nothing complicated about the discipline." Or: "A thing of beauty is a joy forever. An object of loveliness is a source of perpetual delight." Bare iteration of thought, however, will often be tolerated if by simpler or more concrete language the thought can be made at once clearer and stronger. We are not guilty of verbosity when we say, "Aristocracies are inaccessible to ideas—their eyes are turned from the light." There must be a forward movement somewhere—in intelligibility, in vividness, in vigor—with every repetition. Usually the repetition of the allowable kind will be found to be only partial—there is some forward movement in the thought itself. Take several examples further:

> A thing of beauty is a joy forever:
> Its loveliness increases; it will never

Pass into nothingness ; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing.
—KEATS : *Endymion.*

By the end of 1837 Cooper had pretty sedulously improved every opportunity of making himself unpopular. His criticisms had been distributed with admirable impartiality. Few persons or places could complain that they had been overlooked. The natural satisfaction that any one would have felt in contemplating the punishment inflicted upon his friend or neighbor was utterly marred by the consideration of the outrage done to himself.—LOUNSBURY : *J. F. Cooper.*

Paragraphs of the types described above are to be found, as a rule, only in the more severe forms of discourse. In narration, description, and simple exposition much looser types prevail. In them, as has been pointed out, we have not usually the development of a topic, but a mere group of facts that sustain some obvious temporal, spatial, or other relation among themselves. The paragraph is thus often more like a composition in miniature, having a subject rather than a topic, and enumerating various facts or containing various statements that bear upon this subject, but that are so simple in themselves as to need no special elaboration. If such a paragraph will fit anywhere into the above scheme it will fall under one of the divisions numbered 3; *augmentation* in particular may be stretched to cover a great many cases that are hard to classify. The following may be taken as a paragraph of this type. Its subject is found in the first five words. We might look upon the method of development as partly division and partly repetition, but it seems better to consider the paragraph a mere group of facts, constructed after a plan characteristic of the less abstruse styles of exposition.

The cultivation of the soil follows immediately after the irrigation. The soil must be cultivated when it has dried sufficiently

beyond the pasty, sticky condition of mud, and while it is still free from a hardened crust. The rancher strives to work the soil when it is in a condition intermediate between these extremes. Sandy soil, which lacks the hardening qualities of adobe, can be cultivated much sooner or left longer than other soils. The farmer may to some extent cultivate it when he desires. The adobe, in marked contrast, is a soil containing much clay and dries rapidly in sunlight. It requires cultivation when it has reached the critical condition, and then only can be worked with ease. Left a day too long it will bake hard as brick. The whole irrigation area must therefore be covered by the workman in one day.

Let us now take at random, by way of criticism, some paragraphs from a book or a magazine article and see how they are constructed. We must be prepared beforehand to find two or three methods employed in the same paragraph, and we must be prepared to find the methods often obscure and hard to classify. Faulty construction, too, we shall find in abundance; for, though the principles of construction that have been given are not theoretical, but are drawn from observed practice, the practice is that of the most careful writers, and very few writers indeed can be held up as models in this particular. The following is a part (beginning immediately after the introductory paragraph) of an article in *The Arena* for June, 1897, entitled "The Ultimate Trust-cure":

Taxation has always been sporadic and arbitrary, a different thing in different states and nations, and dependent on the wisdom, or on the follies, whims, and momentary interests, of rulers and legislators. But, if there is any right of taxation, any reason for it, some general principle must centre the whole subject and render it capable of reduction, first to perfect ethics, and next to perfect method. What is this principle?

When the great Greek, Aristotle, founded and named the science of "economics" he saw, at the first glance of analysis, that all property rests on "natural wealth"—that natural wealth

is the source and raw material of all human productions and possessions. In designating such wealth he summed it up as "the bounty of nature." What Aristotle, the first political economist, called the bounty of nature Henry George, in recent years, has inadequately termed "land."

Now the bounty of nature—the earth, the water, the air—was not made by any man or stock company. God made it—and made it as the only means of sustaining his creatures made with it. So, necessarily and self-evidently, those creatures have a natural right in that gift. Or, as Thomas Jefferson said, "the earth belongs in usufruct to the living."

Henry George, especially in his remarkable book "Progress and Poverty," has illustrated and elaborated this natural relation of man to matter—this bottom fact of political economy—from almost every conceivable aspect. I agree with Aristotle, with Mr. George, with Mill, Spencer, and the rest of the world's profound thinkers, in their finding. But here let me deny a bit. I deny it is merely a "theory." It is a *discovery*. It is a *law*—as much so as the law of gravitation.

In one sense, and a very practical one, there is no dissent from it. There is no form of government not basing its reason for existence on the claim of standing for the best common interests of the people governed. There is no system of political economy not basing the tenures to property—the laws, the practical ethics of the matter—on the same foundation. England distinctly asserts, at the present moment, through her most commonplace and conservative authorities, that her whole wealth belongs to her whole people; hence her right to call on every subject to defend it. She merely adds that the methods she sanctions and enforces for the distribution of wealth are the best she knows for the general welfare. We find all that nowadays filtered down into so general a receptacle as the "Encyclopædia Britannica."

The first paragraph is slightly argumentative (deductive), leading up to its topic in the conclusion that "some general principle must underlie taxation." And the theme of the entire essay, or of some large section of it, is found in the inquiry, "What is this principle?" The topic of

the second paragraph is, "All property rests on natural wealth." This statement is supported, in the same sentence in which it occurs, by an appeal to authority (quotation). But beyond that the topic as a whole is not dealt with. The two remaining sentences are occupied with defining, in the words of others, one term of the topic, "natural wealth." It will be noticed that in the last sentence the word "inadequately" raises a point which seems to require explanation. But the paragraph closes without offering any explanation. The explanation, so far as we get one, comes in the third paragraph—almost incidentally, it would appear—in the parenthesis "the earth, the air, the water." This paragraph begins with enforcing a statement by presenting the contrary. It proceeds as argument, and its topic is found in the deduction that "men have a natural right in the bounty of nature." This appears to be nothing else than a repetition, in different words, of the topic of the second paragraph. Very clearly the second and third paragraphs should have been made into one. Then we should have had an orderly and complete development of the topic through definition and argument, closing with an enforcement of the same by quotation from Thomas Jefferson. But now we note in the first sentence of the fourth paragraph further enforcement by repetition of the same topic: "this natural relation of man to matter—this bottom fact of political economy." The repetition, however, is only incidental to a statement telling us where we can get illustrations of the truth of the topic. But illustrations, or brief references to them, should go with the topic. Therefore this sentence also should have been incorporated with what precedes. Some change in position or some change in the wording might be needed to make it fit, but it logically belongs there. "I agree with Aristotle" properly begins a new

topic. We have contrast first and finally the topic, "This natural relation of man to matter is a law." The topic of the next paragraph is stated at the outset, and is followed by particulars and an example.

Let us look now at several specimens of paragraphs as they are presented by students of composition. In an essay on "Superstitions Concerning the Moon" the following paragraph is found:

Once there used to be a nursery story told about the man in the moon and his wife, which said that the man lived on that side of the moon which can be seen, and his wife, who was never seen, lived on the other.

The writer is told that this is not a satisfactory paragraph. There is only one sentence. There is no apparent growth, no development of a thought, no sign of orderly construction. The writer takes the ill-written sentence apart, presents the ideas singly, and adds at the end a bit of gratuitous speculation which enables him to come round to the beginning. Thus, with a slight change and a slight addition, he makes, through elucidation by particulars and through augmentation, an acceptable paragraph:

There is an old nursery tale about the man in the moon and his wife. The man lives on the side of the moon that is turned towards us. His wife lives on the other. Presumably they live in harmony, but the nursery tale fails to tell.

Another student presents the following essay:

THE CAMERA AND ITS USE.

In the last few years the camera has undergone a great change. From the bulky, clumsy machine which existed twenty years ago we notice a gradual improvement in its construction down to the present time. Numerous inventions have been made, so that the camera of to-day presents an instrument both durable and convenient for the amateur's use.

The camera has also been made less expensive by substituting

cheaper metal, thus introducing the art of photography to that class of people who were unable to indulge in such luxury in former times.

The camera is both an instructive and entertaining instrument. In the hands of an experienced person, who has studied photography as an art, it affords no end of instruction. It brings him in contact with nature. He begins to appreciate landscape, and, furthermore, it trains his perception for beautiful scenery and artistic groupings. Another instructive field which is open for him is the science of chemistry, with which he has to deal in the process of finishing pictures.

The practical uses of a camera are manifold. The tourist who spends a few of his precious years in travelling will find a camera of indispensable value. Also, a student who is studying abroad will, no doubt, appreciate the necessity of a camera; so that in later years he can travel over the same route in imagination, and whatever has been effaced from his memory will again be vivified by merely glancing over his collection of camera-pictures.

One would say, from a glance at the beginnings of paragraphs, that the essay promises well. But examination will discover it to be faulty, and will discover that its faults are of precisely the kind that can be remedied by attention to the principles of paragraph development. The essay opens with a general statement. The second sentence proceeds to make this more particular, but instead of following up "bulky, clumsy," with "light, portable," or some such words, the writer is content with "gradual improvement," which is little more definite than anything in the first sentence. And then, instead of proceeding to still more specific details and telling us just how bulky the camera formerly was and just how light it has come to be, he speaks once more in vague terms of "numerous inventions" and the resulting "convenience." As to "durability," that is a new attribute and a somewhat unexpected one; the only relation of durability to lightness is that of contrast, and the contrast is not brought out. The second

paragraph clearly belongs with the first. "Inexpensiveness" is but another item. It might have been expanded into proportions that would warrant a separate paragraph, but it is discussed here in a single sentence. And, once more, the sentence does not succeed in giving any very specific or concrete details. "Cheaper metal" is only a makeshift of ignorance. Paragraph third begins with a good topic. But the topic is adhered to very loosely. "Instruction" reappears, after its presentation in the first sentence, as a sort of training in æsthetic appreciation, which can scarcely be called instruction. And "entertainment," unless it be involved in that same appreciation, does not reappear at all. The last paragraph is open to the same objections. The writer is constantly promising something definite, something specific, but, except at the very end, he continues to revert to such generalities as "indispensable value" and "necessity."

Contrast with the above the method of a writer like Macaulay:

> At Oxford Johnson resided during about three years. He was poor, even to raggedness; and his appearance excited a mirth and a pity which were equally intolerable to his haughty spirit. He was driven from the quadrangle of Christ Church by the sneering looks which the members of that aristocratical society cast at the holes in his shoes. Some charitable person placed a new pair at his door, but he spurned them away in a fury.

Poverty at once takes on the concrete form of "raggedness," and this becomes specific in "holes in his shoes." Even Oxford is narrowed to "the quadrangle of Christ Church." "Mirth" and "pity" and "haughty spirit" all reappear in concrete forms. There are no thoughtless or reckless utterances here, no promises unfulfilled. Macaulay always writes with his eye on his pen. He is fully conscious of what he is going to say, wholly mindful

of what he has said already. Thus every word becomes organic, charged with meaning, tingling with sympathy.

Take, for further study, another example. It is only an excerpt, but it is fairly representative of the best popular exposition to be found in our magazines to-day.

Originally the demand for high buildings presented a purely financial problem. Owners of property in the business parts of cities found they could rent more space than their buildings of two, three, and four stories contained, and they wanted new buildings of five or six stories, or additional floors above the old roof. To finance this operation was easy, and any intelligent carpenter or mason could do the job. After awhile, however, the need in the larger cities for space in the centres where business was most progressive and profitable passed beyond the capacity of the six-story buildings, and a better man than the master mason was needed.

"Down-town," as the great city market-places are called, became overcrowded. It could grow and expand as a whole, but certain parts of it could not move. Some lines of business had taken possession of ground space enough to accommodate them when they settled, and others grouped themselves close around till they hemmed one another in. Then traditions and the habits of customers fixed the limits more and more definitely, making changes almost impossible. To cross a street might mean failure, and the turning of a corner would not be thought of. The wholesale dry-goods firms of New York succeeded in getting out of Cedar, William, and Pine streets, but it was done with fear and trembling after years of hesitation, and nobody was certain for many months after the moving that a fatal mistake had not been made. Every effort of the jewellers of Maiden Lane to leave their street has been unsuccessful. Their rent is high, the location is not convenient, and other businesses would pay well to be so near the financial centre, but the jewellers are afraid their customers would not find them elsewhere than in Maiden Lane, and that street as an address is invaluable to the firm that writes to the country with it on its letter-head. Then, for a last example, there is "Wall Street"—how far can the stock-brokers go from Wall Street?

Confined on all sides round, the only way out was up. Limited as to the ground, business sought the air. It had to be done; but how? That was the question. To pile more stories on the sixth was useless, since no one would climb up to them; the young brokers and lawyers might be willing to do it, but their customers would not follow. The problem became mechanical, and the financier and the architect were as helpless as the mason.

The passenger-elevator was the solution. It was a clumsy hoist moved by a hand-windlass when inventive genius began to study its possibilities, and no one could have foreseen in any of its earlier forms that it was to be to modern building what the steam-engine is to transportation, a revolutionary agent. Steam-power was applied to it in 1866. The result was an apparatus with so many faults that it presented clearly all the necessities for success. It was slow, jerky, and dangerous. To overcome these defects the experimenters turned to hydraulic power, in the water-balance elevator. A car was carried up by the weight of a water-vessel filled at the top of the shaft, and was let down by emptying the water at the bottom. Speed and smoothness of motion were thus secured, but the control was doubtful, and though the accidents that occurred were not fatal they were wet and disagreeable. Absolute safety was first achieved in the direct-acting ram hydraulic elevators; but they, too, were slow and, for high structures, impracticable, since the cylinder had to be sunk as deep below ground as the shaft rose high above it. Having safety, however, the makers clung to the hydraulic power till they eliminated one by one all the defects of their machine. Meanwhile electricity was applied successfully, and now there are several systems that satisfy all the requirements of the highest buildings and the most impatient of human beings.

With the elevator, long before it was perfected, rose all that made the problem of high building—high rents, high prices for ground space, and high hopes. There was great risk in the first application of the elevator to the office building, but it is capital that is timid, not the financiers, the brains that handle it; they are cautious, but daring. They saw that the new device for lifting passengers to the unbuilt upper stories brought the unclaimed space above the costly ground within easy reach, but no one could foresee how the tenants and their customers would take this

mode of transit, nor was there any basis for estimating the rents that would be paid. The whole financial question rested on these unknown elements.

EXERCISES ON SECTIONS 20–24.

1. Make a study of some of the paragraphs in Appendix C, and write out a criticism of the methods of development they illustrate, somewhat after the manner of the criticism of "The Ultimate Trust-cure" on page 90. The best paragraphs for this purpose are to be found in the selections from Macaulay, Huxley, and Curtis. The paragraphs in the magazine articles referred to under **10**, exercise 3, may be used for the same purpose.

2. Point out defects in the construction of the following paragraphs: Appendix B IX 5, XI 3, XIII 2.

3. Develop a few of the following topics into complete paragraphs by any of the methods described. Of course several methods may be used in the same paragraph. Treat the topic just as if it were a statement of your own, and make it an integral part of the paragraph. It will most naturally stand first, although it is well sometimes to practise variety in this matter. It may be necessary also now and then to change the form of the topic. For a few of the topics a method of development is indicated.

Nature keeps her ugliness out of sight. (Limitation. Illustration.)

Benjamin Franklin may be justly styled The First American. (Definition. Statement of reasons. Augmentation.)

We know better than we do. (Induction.)

Forbid football, you restore hazing. (Deduction. Illustration.)

Advertising pays. (Repetition. Contrast. Illustration.)

A triangle is a plane figure, having three sides and three angles. (Extension. Division.)

Pain has its uses.

Some people are afraid to laugh.

My uncle is a charming letter-writer.

The description of the chariot-race is the most fascinating chapter in "Ben Hur."

The hardest woods are the slowest growers.

Character is compounded of habits.

Where there is a will there is a way, says the old proverb. But

---

You cannot fool all of the people all of the time.

I believe in civil service reform.

Every head of a department, if he is not afraid to tell the whole truth, will declare that he could secure better help for his own office than can be selected for him by a civil-service examining-board.

Public officers should be well paid.

Public officers should be selected from men who can afford to give their services *gratis*.

Grant was a lover of horses.

Astounding as the statement may seem, there are few people to-day who know how to read.

Artists, unfortunately, are but human, and most of them depend upon art for their daily bread and butter.

It is not altogether absurd to hold that men will grow better as they grow wiser.

The world moves.

The poet's Bohemia is a desert land.

His wit is like a pistol-shot.

The newspaper continues to encroach upon the magazine.

Picturesque is the word to describe the Japanese.

Superstitions are tenacious.

He was absurdly short for his girth.

America must lay claim to the humming-bird.

The felling of great trees requires care and some skill.

Of the two species of poplar the yellow is the most important for the trades and arts.

Who is not deeply moved by his first sight of the sea?

We may spoil our style by paying too much attention to it.

The kitchen was small but tidy.

Mrs. Grundy has had more influence in shaping the history of the world than any Cæsar.

Young people must have diversion.

There is no better school of honesty than modern business life.

The word *lease* is used in two senses.

A chain is no stronger than its weakest link.

The different meanings of the word *gravity* are familiar; the different meanings of the word *levity* are not.

It is not essential to the healthy growth of a tree that it bear fruit.

The execution of Queen Mary raised the hopes of Philip.

Any boy can make a "sling-shot."

The dolls were to have a party that day.

The student has particular need to take good care of his eyes.

Self-trust is the essence of heroism.

III. LAWS.

25. Unity.—A paragraph should have one, and only one, prominent theme or subject of thought. If it contain details there must be something central binding these details together—some point of time or space, some obvious relation: the details must constitute a natural or a logical group. Thus two things may stand in the same paragraph provided one is there only for the sake of the other, or provided both are there only for the sake of the similarity or the contrast they exhibit.

Such is the law of paragraph unity. It was already foreseen in the construction of the outline. It was involved in the very definition of a paragraph. It was found to be fundamental to paragraph division and construction. We need pause here only to give it the emphasis of this formal statement and of special illustrations.

One of the essential features of a well-regulated shoe-factory is good light. Every person engaged in the making of a shoe must be skilled in his particular line. The least bit of carelessness on the part of one operative may spoil the work of a hundred.

The writer of the above paragraph has ignored the law of unity. The reader is much surprised to find no further reference to "good light" after the first sentence. The paragraph simply falls apart—it is no true paragraph at all. Take another example:

The Po-ho-nee-chees were a wealthy tribe and could present to a chief of so great renown robes of squirrel- and rabbit-skin, and the very rare mantle made from the skin of the water-fowl, with every feather unruffled and its native brilliancy unimpaired.

This tribe was also famous for great skill in making musical instruments. The thread used by them was much sought for, and was twisted from the inner bark of milkweed.

Here in the second paragraph we are much puzzled. We have a right to expect unity. We try to make out, therefore, that the thread spoken of was used somehow in the manufacture of the musical instruments. If so, well and good; only we should like to have it made clear just how the thread was used, whether as strings or in some other way. But it seems more likely that no such connection was intended. The thread is only one more thing for which the tribe was famous, and bears no closer relation to musical instruments than to squirrel-skin robes, perhaps not so close. The two things should have been separated, then, or, better still, the two should not have been set off from the first paragraph, but all, with some changes of wording, should have been run into a single paragraph enumerating in detail the various things that testified to the Po-ho-nee-chees' wealth and fame. But at best we can only guess what was intended, for the language is scarcely less loose than the paragraph structure, and so knowledge that would be of real value must remain locked up with the writer simply because he did not know how to communicate it.

Contrast with the above the perfect unity of a paragraph like the following, in which the numerous details are made to serve a single end:

Another white blanket has been spread upon the glen since I looked out last night. For over the same wilderness of snow that has met my gaze for a week I see the steading of Waster

Lunny sunk deeper into the waste. The schoolhouse, I suppose, serves similarly as a snow-mark for the people at the farm. Unless that is Waster Lunny's grieve foddering the cattle in the snow, not a living thing is visible. The ghost-like hills that pen in the glen have ceased to echo to the sharp crack of the sportsman's gun, so clear in the frosty air as to be a warning to every rabbit and partridge in the valley; and only giant Catlaw shows here and there a black ridge, rearing his head at the entrance to the glen and struggling ineffectually to cast off his shroud. Most wintry sign of all, I think, as I close the window hastily, is the open farm-style, its poles lying imbedded in the snow where they were last flung by Waster Lunny's herd. Through the still air comes from a distance a vibration as of a tuning-fork ; a robin, perhaps, alighting on the wire of a broken fence.—J. M. BARRIE : *Auld Licht Idylls.*

Or for unity of a different kind take this from Carlyle:

Perhaps one would say, *intensity*, with the much that depends on it, is the prevailing character of Dante's genius. Dante does not come before us as a large catholic mind ; rather as a narrow, and even sectarian mind ; it is partly the fruit of his age and position, but partly, too, of his own nature. His greatness has, in all senses, concentred itself into fiery emphasis and depth. He is world-great not because he is world-wide, but because he is world-deep. Through all objects he pierces, as it were, down into the heart of being. I know nothing so intense as Dante.

EXERCISES.

1. Criticise the unity of the following paragraphs:

All principles of right are innate in the human heart. In the formation of primitive society some of these principles were discovered, and in the evolution of peoples the standard of right has changed. The morality of a nation is measured by the intelligence of its people. Advancement arises from strife and discontent. It was the encroachment of England upon the rights of the American people that called forth the words of Patrick Henry ; it was the French Revolution that created Napoleon ; and it was the abuses of the Church that gave birth to Savonarola.

Samuel Johnson, one of the most eminent English writers of the eighteenth century, was the son of Michael Johnson, who was, at the beginning of that century, a magistrate of Lichfield and a bookseller of great note in the midland counties. Michael's abilities and attainments seem to have been considerable. He was so well acquainted with the contents of the volumes which he exposed to sale that the country rectors of Staffordshire and Worcestershire thought him an oracle on points of learning. Between him and the clergy, indeed, there was a strong religious and political sympathy. He was a zealous Churchman, and, though he qualified himself for municipal office by taking the oaths to the sovereigns in possession, was to the last a Jacobite in heart. At his house, a house which is still pointed out to every traveller who visits Lichfield, Samuel was born on the 18th of September, 1709. In the child the physical, intellectual, and moral peculiarities which afterward distinguished the man were plainly discernible: great muscular strength, accompanied by much awkwardness and many infirmities; great quickness of parts, with a morbid propensity to sloth and procrastination; a kind and generous heart, with a gloomy and irritable temper. He had inherited from his ancestors a scrofulous taint, which it was beyond the power of medicine to remove. His parents were weak enough to believe that the royal touch was a specific for this malady. In his third year he was taken up to London, inspected by the court surgeon, prayed over by the court chaplains, and stroked and presented with a piece of gold by Queen Anne. One of his earliest recollections was that of a stately lady in a diamond stomacher and a long black hood. Her hand was applied in vain. The boy's features, which were originally noble and not irregular, were distorted by his malady. His cheeks were deeply scarred. He lost for a time the sight of one eye, and he saw but very imperfectly with the other. But the force of his mind overcame every impediment. Indolent as he was, he acquired knowledge with such ease and rapidity that at every school to which he was sent he was soon the best scholar. From sixteen to eighteen he resided at home and was left to his own devices. He learned much at this time, though his studies were without guidance and without plan. He ransacked his father's shelves, dipped into a multitude of books, read what was interesting, and passed over what was dull.

An ordinary lad would have acquired little or no useful knowledge in such a way ; but much that was dull to ordinary lads was interesting to Samuel. He read little Greek, for his proficiency in that language was not such that he could take much pleasure in the masters of Attic poetry and eloquence. But he had left school a good Latinist, and he soon acquired, in the large and miscellaneous library of which he now had the command an extensive knowledge of Latin literature. That Augustan delicacy of taste which is the boast of the great public schools of England he never possessed. But he was early familiar with some classical writers who were quite unknown to the best scholars in the sixth form at Eton. He was peculiarly attracted by the works of the great restorers of learning. Once, while searching for some apples, he found a huge folio volume of Petrarch's works. The name excited his curiosity, and he eagerly devoured hundreds of pages. Indeed, the diction and versification of his own Latin compositions show that he had paid at least as much attention to modern copies from the antique as to the original models.

2. Point out violations of unity in Appendix B XI 4. Show, if possible, that Appendix C XV 1 has unity.

26. Coherence.—It is not sufficient that the several statements of a paragraph bear upon a central theme—it should further be made readily apparent that they do so. This is chiefly a matter of articulation of sentences, of such an arrangement of sentences and such a use of relation-words as will make clear the connection of thought. There must be no gaps, or at least only temporary ones; there must be no confusion of references backward or forward; and the subject must never be far out of sight.

We may conveniently distinguish three kinds of coherent paragraphs. The first is that in which the thought is developed so smoothly that no special devices are required. In the second coherence is secured by a free use of relation- and reference-words. The third resorts to various inversions of sentence order (such as putting parts of the predicate before the subject) in order to bring into prox-

imity the related portions of different sentences. The first may be illustrated by any paragraph in which there is a simple, orderly movement. Where there is repetition of thought or enumeration of particulars we may expect a recurrence of the same sentence-subject—a usage much affected by Macaulay. Here is a brief example from Burke:

I have always wished that, as the dispute had its apparent origin from things done in Parliament, and as the Acts passed there had provoked the war, the foundations of peace should be laid in Parliament also. I have been astonished to find that those whose zeal for the dignity of our body was so hot as to light up the flames of civil war should even publicly declare that these delicate points ought to be wholly left to the Crown. Poorly as I may be thought affected to the authority of Parliament, I shall never admit that our constitutional rights can ever become a matter of ministerial negotiation.—*Letter to the Sheriffs of Bristol.*

The second method of securing coherence—the use of many conjunctions, adverbs, pronouns—belongs to the style of compact exposition and close argument. Writers like Newman, Arnold, and Mill will furnish many examples. We take an example from Washington Allston's "Lectures on Art":

The fourth and last division of our subject is the Harmony of Parts; or the essential agreement of one part with another, and of each with the whole. In addition to our first general definition we may further observe that by a Whole in Painting is signified the complete expression, by means of form, color, light, and shadow, of one thought, or series of thoughts, having for their end some particular truth, or sentiment, or action, or mood of mind. We say *thought*, because no images, however put together, can ever be separated by the mind from other and extraneous images, so as to comprise a positive whole, unless they be limited by some intellectual boundary. A picture want-

ing this may have fine parts, but is not a Composition, which implies parts united to each other, and also suited to some specific purpose, otherwise they cannot be known as united Since Harmony, therefore, cannot be conceived of without refer ence to a whole, so neither can a whole be imagined without fitness of parts. To give this fitness, then, is the ultimate task and test of genius: it is, in fact, calling form and life out of what before was but a chaos of materials, and making them the subject and exponents of the will. As the master-principle, also, it is the disposer, regulator, and modifier of shape, line, and quantity, adding, diminishing, changing, shaping, till it becomes clear and intelligible, and it finally manifests itself in pleasurable identity with the harmony within us.

The third method—inversion—is appropriate whenever a sentence takes its cue from a sentence preceding. It is a sort of linking device. The value of it needs to be impressed upon all writers who would cultivate continuity of structure and elasticity of style. Thus:

The Dutch troops had been reported as having committed unusual excesses. Of these excesses he could find no trace. If traces there had been, they were completely obliterated.

Or thus:

His faults, in fact, were faults of temper rather than of character. Like the defects of his writings, too, they lay upon the surface, and were seen and read of all men. But, granting everything that can be urged against him, impartial consideration must award him an ample excess of the higher virtues. His failings were the failings of a man who possessed in the fullest measure vigor of mind, intensity of conviction, and capability of passion. Disagree with him one could hardly help; one could never fail to respect him. Many of the common charges against him are due to pure ignorance. Of these perhaps the most common and the most absolutely baseless is the one which imputes to him excessive literary vanity. Pride, even up to the point of arrogance, he had; but even this was only in a small degree connected with his reputation as an author. In the nearly one hundred volumes he wrote not a single line can be found which implies that he

had an undue opinion of his own powers.—T. R. LOUNSBURY: *James Fenimore Cooper.*

Some very coherent writers are so daring in their omission of relation-words as often to produce the appearance of inconsecutiveness. They desire vigor and rapidity, and are willing to trust to the alertness of the reader to make out the connection. Example:

Two hours after the accident to the Andalusian Capitana another disaster overtook the galleon of Oquendo. He was himself apparently not on board at the time. The officers, impatient and irritated at the results of the action, were quarrelling with themselves and one another. The captain struck the master gunner with a stick. The master gunner, who was a German, went below in a rage, thrust a burning linstock into a powder-barrel, and sprung through a port-hole into the sea. The deck was blown off from stem to stern. Two hundred seamen and soldiers were sent into the air; some fell into the water and were drowned; some, scorched or mutilated, dropped back into the wreck. The ship, which was also one of the largest in the fleet, was built so strongly that she survived the shock and floated, and her masts still stood. The flash was seen. The duke sent boats to learn what had happened and to save the men. The officers and the few who were unhurt were taken off; but there were no means of removing the wounded. They, too, were abandoned therefore, to be picked up at daylight by the English and sent on shore, where the disabled were kindly treated. The hull was still worth rifling. It contained money, like all the rest of the ships, and at the bottom of the hold there were powder-barrels which had escaped the explosion.—FROUDE: *History of England.*

The insertion of the suppressed relation-words in a few sentences from Macaulay's "Samuel Johnson" will serve to show that, while there may be some gain in immediate clearness, there is much loss of force:

But that was a time of wonders. George the Third had ascended the throne; and had, in the course of a few months, disgusted many of the old friends and conciliated many of the old enemies of his house. [Indeed, matters had actually gone so

far that] the city was becoming mutinous, [while] Oxford was becoming loyal. [On the one hand,] Cavendishes and Bentincks were murmuring; [on the other hand,] Somersets and Wyndhams were hastening to kiss hands. [Furthermore,] the head of the treasury was now Lord Bute, who was a Tory, and could have no objection to Johnson's Toryism. [Besides] Bute wished to be thought a patron of men of letters; and Johnson was one of the most eminent and one of the most needy men of letters in Europe. [Accordingly] a pension of three hundred a year was graciously offered, and with very little hesitation accepted.

Another case of seeming incoherence arises when a writer deliberately reverses the order of development or steps aside for an illustration with the intention of coming back to his theme in a few moments and making the relation clear. The following example is from Carlyle's essay on Burns:

The character of Burns, indeed, is a theme that cannot easily become either trite or exhausted; and will probably gain rather than lose in its dimensions by the distance to which it is removed by Time. No man, it has been said, is a hero to his valet; and this is probably true; but the fault is at least as likely to be the valet's as the hero's. For it is certain that to the vulgar eye few things are wonderful that are not distant. It is difficult for men to believe that the man, the mere man whom they see, nay, perhaps painfully feel, toiling at their side through the poor jostlings of existence, can be made of finer clay than themselves. Suppose that some dining acquaintance of Sir Thomas Lucy's, and neighbor of John a Combe's, had snatched an hour or two from the preservation of his game, and written us a life of Shakespeare! What dissertations should we not have had,—not on *Hamlet* and *The Tempest*, but on the wool-trade, and deer-stealing, and the libel and vagrant laws; and how the Poacher became a Player; and how Sir Thomas and Mr. John had Christian bowels, and did not push him to extremities! In like manner, we believe, with respect to Burns, etc.

Mark, in the following selection from Stevenson's "Virginibus Puerisque," the surprise with which one begins the sentence, "When you see a dish of fruit at dessert." And

in the sentence following the writer seems to take still another tack, although at this point the experienced reader will begin to see what is aimed at. The next sentence, "Well," etc., brings the thought round to the starting-point with a swing.

I am often filled with wonder that so many marriages are passably successful, and so few come to open failure, the more so as I fail to understand the principle on which people regulate their choice. I see women marrying indiscriminately with staring burgesses and ferret-faced, white-eyed boys, and men dwelling in contentment with noisy scullions, or taking into their lives acidulous vestals. It is a common answer to say the good people marry because they fall in love; and of course you may use and misuse a word as much as you please, if you have the world along with you. But love is at least a somewhat hyperbolical expression for such lukewarm preference. It is not here, anyway, that Love employs his golden shafts; he cannot be said, with any fitness of language, to reign here and revel. Indeed, if this be love at all, it is plain the poets have been fooling with mankind since the foundation of the world. And you have only to look these happy couples in the face to see they have never been in love, or in hate, or in any other high passion, all their days. When you see a dish of fruit at dessert, you sometimes set your affections upon one particular peach or nectarine, watch it with some anxiety as it comes round the table, and feel quite a sensible disappointment when it is taken by some one else. I have used the phrase "high passion." Well, I should say this was about as high a passion as generally leads to marriage.

When a writer cares more for smoothness of style than for energy or for startling effects he will use conjunctions freely, employing many *and's*, for example, at the beginning of clauses, sentences, and even paragraphs, where they are not really necessary to the sense of the passage. Numerous instances of this may be found in the writings of Ruskin, Arnold, Newman, De Quincey. See Appendix C XVIII 9. In the striking passages cited at the end of **37, 4**, the effect partakes of the sublime—though this effect

is probably due less to increased coherence than to the sense of steady progress and climax conveyed, and to the simplicity and lack of subtlety that characterize the coördinate over the subordinate forms of speech.

EXERCISES.

1. Show wherein the following paragraphs meet the requirements of coherence and wherein they fail to meet them:

A small engine takes one several miles from the sawmills of Scotia up into the dense woods, or at least to the foot of the steep hills, which one has to climb if he wishes to see the trees felled. A wedge-shaped piece is chopped out of the side, and then the rest of the tree is sawed through. As they fall men are ready to take off the bark and put them into chutes, in which there is just enough water to make them slide easily and quickly. They rush down the steep hill, tumbling in a confused heap at the bottom. Then they are joined two by two by means of iron hooks called "dogs," forming a long procession headed by sixteen or eighteen docile-looking oxen. Down the gulches plod the poor old animals, drawing the heavy train over the planked road, until they reach the flat-cars on which the logs are carried to the river. Here they are made into rafts and floated to the mills.

A few weeks after Johnson had entered on these obscure labors he published a work which at once placed him high among the writers of his age. It is probable that what he had suffered during his first year in London had often reminded him of some parts of that noble poem in which Juvenal had described the misery and degradation of a needy man of letters, lodged among the pigeons' nests in the tottering garrets which overhung the streets of Rome. Pope's admirable imitations of Horace's satires and epistles had recently appeared, were in every hand, and were by many readers thought superior to the originals. What Pope had done for Horace, Johnson aspired to do for Juvenal. The enterprise was bold, and yet judicious. For between Johnson and Juvenal there was much in common, much more, certainly, than between Pope and Horace.—MACAULAY: *Samuel Johnson.*

"SCIENTIFIC TEMPERANCE."

Education, having for its aim such development and training of the child as will enable him to make a success of life, ought not to ignore the subject of temperance; that it does not is shown by the fact that in thirty-nine States of the Union Scientific Temperance has been made a part of the course of study of the public schools.

A person is well fitted for the work of life only when he has made the most of his mental endowments and has learned not to use them for self alone; for the highest well-being of the State and nation depends upon the industry, enlightenment, uprightness, and unselfishness of the individuals. Habits are at first slender threads, but they strengthen into mighty cables, binding the man to the right or to the wrong. Education proposes to help the child form right habits, and in order to do this it must teach him to avoid all that tends toward the formation of wrong ones.

Every bright boy looks forward to a successful career. This can best be attained by a strong body and clear mind, since industry, an important factor in business life, requires physical and mental endurance. Scientific Temperance, the systematically arranged knowledge of the effects of alcohol upon the human system, teaches him that alcoholic beverages do not strengthen, nourish, or sustain—"there is more nourishment in a spoonful of flour than in a quart of beer." On the contrary, alcohol destroys vitality, injuring the stomach, heart, lungs, and nervous system.

2. Point out the connection of thought in the following:

Last on the list of the executive staff of the city room comes the copy-reader. Upon his head and the point of his "blue pencil" rest the curses of every man who ever wrote for a newspaper. After the city editor or his assistant or the night editor has passed upon a "story" the copy, i. e., the manuscript, is turned over to him, and upon him devolves the preparation for the printer. The article contains a thousand words. The city editor gave orders for that number, but now finds that on account of a press of matter he can use but five hundred. The copy-reader must cut out just half of the story. The writer knows what goes to make a good story, but is totally ignorant of

the rules of orthography and punctuation. Fault in these matters the copy-reader must correct. The writer is new to the business. He has a good story, but has mixed the grain and the chaff as bewilderingly as only a new man can. The copy-reader must find the kernels and throw aside the rest. The city editor is too busy or too lazy to read a story which has just been handed in. The assistant is in the same fix. The copy-reader must do their work. These are the trials of the man of the blue pencil.

3. Supply connecting words at points indicated by the carets in the following. The first passage is from Kipling's "Jungle Book," and the connecting words have been purposely removed. The second passage is from Macaulay's "War of the Succession in Spain," and stands as originally written.

For three months after that night Mowgli hardly ever left the village gate, he was so busy learning the ways and customs of men. ∧ He had to wear a cloth around him, which annoyed him horribly; ∧∧ he had to learn ∧ about money, which he did not in the least understand; ∧ about plowing, of which he did not see the use. ∧ The little children in the village made him very angry. Luckily, the Law of the Jungle had taught him to keep his temper,— ∧ in the jungle, life and food depend on keeping your temper; but when they made fun of him because he would not play games or fly kites, or because he mispronounced some words, only the knowledge that it was unsportsmanlike to kill little naked cubs kept him from picking them up and breaking them in two.

No parliamentary struggle, from the time of the Exclusion Bill to the time of the Reform Bill, has been so violent as that which took place between the authors of the Treaty of Utrecht and the war party. ∧ The Commons were for peace; ∧ the Lords were for vigorous hostilities. ∧ The queen was compelled to choose which of her two highest prerogatives she would exercise —whether she would create peers, or dissolve the parliament. ∧ The ties of party superseded the ties of neighborhood and of blood; ∧ the members of the hostile factions would scarcely speak to each other, or bow to each other; ∧ the women appeared

at the theatres bearing the badges of their political sect. The schism extended ∧ to the most remote counties of England.

Treat in the same way the elliptical passages in Appendix C XXII 10, 11, 26, 32; also in the paragraph from Macaulay's "Samuel Johnson," quoted above, **25**, 1.

4. Apply the method of inversion wherever possible in C XXII 41. Use inversion to improve the following sentences:

The public documents were destroyed by fire and afterwards restored from memory. But it can be seen that they could have been written with little accuracy.

I was homesick and lonesome during the first few days after my arrival at school. I thought that I should never get accustomed to the place, although the teachers tried to make it as pleasant for me as they could. After I became better acquainted with the boys my attacks of homesickness left me and I was as jolly as any one in school.

27. Proportion and Emphasis. — The paragraph is a composition in miniature, and it is by virtue of this fact that we are applying to it the same laws that were applied to the whole composition—the laws of unity, coherence, and proportion. In regard to this last in particular little more can be done than to restate what has already been stated in **13**, 4. The matters of chief importance should in general have the important positions, the beginning and the end; and they should not be obscured by intrusive details.

EXERCISE.

As a general exercise it will be well to make at this point outlines or abstracts of several magazine articles, such as were recommended under **10**, exercise 3, supplemented with somewhat detailed criticisms. The following directions and questions may serve as a guide:

1. First put into a single sentence, if possible, the substance of each paragraph.

2. Next make an abstract, if possible, by larger sections.

3. Are these sections arranged in a natural (logical) order? What is the basis of the division : classification of articles, order of events, climacteric enumeration of arguments, or what? Does any section seem disproportionately full or scant?

4. Is the paragraph structure good? That is, is each paragraph confined to a single idea? Or are there several topics in one paragraph? Or is one topic divided into several paragraphs?

5. Does the writer, in passing from one paragraph to another, use relation-words to indicate the connection of thought? Does he ever summarize what has been said before proceeding to the next point?

6. Does the piece have unity? Does it keep close to the central theme, or does it ramble? Does the title fit?

7. Is the composition narrative, descriptive, expository, or argumentative? Is the character indicated by the title? Is it indicated in the introduction? Is it indicated by any summary at the close?

THE SENTENCE AND ITS CLAUSES.

I. NATURE OF THE SENTENCE.

28. Definition.—A Sentence is a word or collection of words expressing a complete thought. It is the real unit of discourse, the necessary medium of intelligent communication, and therefore the most vital element of composition. It is largely by the development of an acute "sentence-sense" that one becomes master of a good style.

In printing and writing the conventional outward marks of a sentence are the capital letter at the beginning and the period (or interrogation-point or exclamation-point) at the end.

Two parts, expressed or understood, are essential to every sentence: the Subject, about which something is said, and the Predicate, which says it. To these may be added other parts—additional subjects and predicates, and qualifiers or modifiers.

A term that merely presents an idea or concept, or merely raises a picture in the mind, does not constitute a sentence. Thus: *horse, walking, black.* Even the combination of these into a single phrase, *black horse walking*, does not yet make what is technically called a sentence: there is no actual predication. It is clear, however, that this is logically a rude form of sentence, the explicit addition of *is* or *goes* or *I see* being scarcely necessary. And in all cases where the implication is made clear by punctuation

or by intonation of the voice, as in *Go* (= *Go thou*), *A horse!* (= *I see a horse*, or *I want a horse*), *Where?* (= *Where is it?*), we have sentences that fall legitimately within the definition. Prepositional, participial, and infinitive phrases, relative clauses, and combinations of subject and predicate introduced by subordinating conjunctions are not sentences and should not be treated as such. The punctuation in the following examples is therefore wrong:

The forest reservations have until the last year had absolutely no protection, and the sheep-herders have used them for pasturage as before. The only difference being that they were not open for entry.

I watched the men put out the "log" and learned its use. Also that of the compass and chart.

In the selections from Hawthorne's "Note Books" given under section **6**, 1, many such fragments of sentences are to be found. But they were not intended to be anything more than memoranda: they are but jottings upon which the art of composition has not been exercised at all. Occasionally, however, writers will take the license of introducing such incomplete sentences into formal composition. In general this occurs only where the missing portion is easily supplied from what has gone before. Take an example from Lowell:

A pair of pe-wees have built immemorially on a jutting brick in the arched entrance to the ice-house. Always on the same brick, and never more than a single pair, though two broods of five each are raised there every summer.

So Ruskin, after describing the poor who live inside of the town of Geneva, begins a new paragraph, "But outside the ramparts, no more poor." Kipling sometimes punctuates a relative clause as a separate sentence—a practice that may easily be abused:

That letter madé Agnes Leiter very unhappy, and she cried and

put it away in her desk, and became Mrs. Somebody Else for the good of her family. Which is the first duty of every Christian maid.

A short descriptive passage at the beginning of a piece may be treated in the same way, the purpose being simply to present the features of a scene as a painting might present them. Care should be taken not to mingle complete and incomplete sentences indiscriminately.

A dirty little office. Pieces of paper scattered over the floor, brown with its accumulation of tobacco filth. Cobwebs and much dust collected in the corners of the room.

Of course these fragments could be easily combined into a single sentence by summing them up at the end and supplying a verb. Thus:

A dirty little office; pieces of paper scattered over the floor, brown with its accumulation of tobacco filth; cobwebs and much dust collected in the corners of the room—such was the scene that met my gaze.

It is evident that these fragmentary sentences would be wholly out of place in sober scientific or technical prose. They are partly artistic devices, partly a natural form of expression where some feeling lies behind the utterance. They are often made frankly exclamatory.

EXERCISE.

Determine which of the following expressions come within the definition of a sentence, and which may and which may not be allowed to stand as punctuated:

Sail on the weather beam!

Some people say that there is no romance in India. Those people are wrong. Our lives hold quite as much romance as is good for us. Sometimes more.

But what good has this done him with the government? None in the world.

They were waiting for our return. Saumarez most of all.

It is interesting to study the habits of the deer. It is very regular in its habits. Having certain times of the day at which to feed, to drink, and to rest.

Saint George and victory!

Room for Antony;—most noble Antony!

At first these machines were used for the operation of small printing-offices and for driving coffee-mills, sewing-machines, etc. Afterward to operate pumps and also freight-elevators in warehouses.

No roads, no paths, no landmarks, but here and there at intervals of many leagues a clearing in the forest where some wretched settlement strives to exist; more rarely, a deserted Jesuit mission.

In the foreground a long, low cabin, half rain-eroded adobe, half whitewashed pine. At one side a brick store. In the middle distance a church-spire lifts its tarnished cross. Behind all the mountains and their everlasting green.

Outside is silence, save for the murmuring of the wires, now low and sweet as a song of love, now rising into a wail of despair. Inside, silence too, save for the droning of the clock.

29. Kinds of Sentences.—With the classification of sentences as declarative, interrogative, imperative, and exclamatory we are not concerned here. Those names are self-explanatory, anyway. But there is another classification, based upon characteristics that affect both unity and structure, which we shall do well to understand. By this classification sentences are either simple, complex, or compound.

1. A Simple Sentence has but one subject and one predicate. The subject and predicate may be in themselves either simple or compound. Examples:

The theory of books is noble.

Pity and need make all flesh kin.

Look in thy heart and write.

2. A Complex Sentence consists of a simple sentence with one or more combinations of subject and predicate

added to it in such a manner that they are wholly dependent upon it for their sense. These dependent portions are called *clauses*—substantive, adjective, or adverb clauses, according as they are used as nouns, or to qualify nouns, or to qualify verbs or adjectives. Examples:

I know what you would say.
Uneasy lies the head that wears a crown.
If we do meet again, why, we shall smile.

3. A Compound Sentence is made up of two or more simple or complex sentences that are closely related, but virtually independent and able to stand alone. They are commonly connected by one of the coördinating conjunctions, such as *and, or, nor, but, therefore.* Examples:

I love my country, you love your life.
It is style alone by which posterity will judge of a great work, for an author can have nothing truly his own but his style.

EXERCISE.

Determine what kinds of sentences are used in Appendix C XVII, or in any other selection in the appendices.

30. Unity.—Fulfilling its office as a unit of discourse, a sentence should embody either a single thought only, or several thoughts standing in some intimate relation to each other, as of contrast, cause and effect, series, details of a single picture, etc. Just what relation will warrant the union of separate thoughts into a single sentence must in general be determined by the writer. This is one of the points that will call into play what we have termed the sentence-sense, the development of which cannot be practised too assiduously.

We can hardly state more precisely than in the language given above what constitutes sentence unity or what constitutes a violation of it. More will be accomplished by illus-

tration than in any other way. Take a case of gross violation of the principle:

The Hawaiian Islands are in the Pacific Ocean about two thousand miles southwest of San Francisco, and are celebrated for their picturesque scenery, tropical fruits, half-civilized inhabitants, and a very active volcano—attractions varied and grand enough to raise the highest expectations of new and never-to-be-forgotten scenes and experiences to be had in this "inferno of the world and paradise of the Pacific," as these islands are sometimes called because of the terrible eruptions and on the other hand the fine climate and scenery.

Is will be observed that the sentence is coherent. But coherence is not sufficient. The writer merely strung thoughts together as they occurred to him, allowing one to suggest another, and failing to realize that a sentence must be kept within some kind of definite bounds. Coherence, or, better, consecutiveness, may mark throughout a conversation that begins with the problem of Carboniferous coal-deposits and ends with the last circus performance, but such a conversation would not make a good composition, because it is lacking in unity. In like manner, the most carefully developed composition would not constitute legitimate material for a single sentence. Take several more examples of rambling sentences:

The concert we gave that evening was quite a success from a musical standpoint, but not so financially, for the audience was rather small; nevertheless there were quite enough to give us a very pleasant dance after the entertainment, and it was already morning when we returned to our hotel, tired, but not at all dissatisfied with our evening.

Everything in the factory was neat and clean, and I was just wishing that the machines were running, when I was called to go on board, and as we left the wharf I waved my handkerchief to the round happy-faced Chinamen, who did not seem at all worn out by their hard work.

Wisconsin is my native State and is bounded on the north by Lake Superior.

The two facts in the last sentence seem to be wholly unrelated. Perhaps they might find place in a single sentence without giving offence if one part were duly subordinated or treated as parenthetic, thus: "Wisconsin, which is my native State, is bounded on the north by Lake Superior."

He is usually good-tempered and is of German descent.
The woman is small and speaks Spanish fluently.

The last, taken with its context, had sufficient unity, for it was the description given of a woman who was wanted by the police. The unity might well be shown by putting it thus: "The officers can give only two clues to the woman's identity: she is small, and she speaks Spanish fluently."

Soon the cries of the birds grew more shrill, their anger had evidently grown beyond control, they began hopping to and fro, their feathers were puffed out and their wings spread.

Here we have a series of related statements, to the union of which there could be no objection if the parts were entirely coördinate. But the second statement is somewhat out of line with the rest, pausing to make a comment or assign a cause, thus destroying the unity of the sentence. If the second clause were placed first, as introductory, or possibly even last, as summarizing or explanatory, we should not find fault with the sentence. The following, for example, is good, except that a colon might be substituted for the first semicolon to show clearly the relation of the first clause to the clauses that follow:

The discipline of the institution was changed; the whole system of pecuniary fines was swept away; the theory was established that the students should be treated as gentlemen.

And a straightforward series of related coördinate state-

ments makes a sentence of sufficient unity, as in the following:

The shadows on the hills grew dim, the cattle began to low, the songs of birds became fainter and fainter, the snake uncoiled itself and slipped away in the dark shadows of the cave.

The morning after, a fair fresh breeze came up from the south; the ships ran flowingly before it; and in two days and nights they had crossed the bay and were off Ushant.

The storm lasted two days, and then the sky cleared, and again gathering into order they proceeded on their way.

EXERCISE.

Test the following sentences by the law of unity:

Johnson wrote a story called "Rasselas," and he was so rude that he would come into a drawing-room, and even go so far as to place his feet on a chair, no matter who was in the room.

The first collection of poems appeared in "Hyperion," later they were published with "Voices of the Night," and the last collection was in a volume of translations. [What would appear to be the rule with regard to three clauses with three different subjects? three clauses with the same subject? three clauses with two subjects?]

Many had been killed, many more had been wounded; masts, yards, rigging, all had suffered.

The temescal was a long, low, adobe hut, built near a body of clear water, near the top of the hut was an aperture, to let out the smoke of the great fire built in the centre of the room, and in the side of the hut was a hole by which to enter.

When Captain Fuller was in Milan in 1878, at the same time with General Grant, he found on returning to their hotel one day a great crowd assembled. [Why does the "when" clause seem out of place in this sentence? To how much is it really introductory? Why is the following sentence all right?—"When he returned to his hotel he found a great crowd assembled."]

This programme would have been carried out, but a few days after the marriage Mrs. Saunders was suddenly taken ill with the pneumonia from which she has fully recovered after a short illness.

The fourteenth century is interesting for the awakening of literature and art, which had been silenced for the space of about a century, caused by wars carried on extensively in previous epochs.

The thread used by these Indians was much sought for, and was twisted from the inner bark of milkweed.

They had expected that one engagement would annihilate the power of their enemies, and battle followed upon battle and there was as yet no sign of an end.

An average Englishwoman would look like a houri amongst them ; and their customs were beastly, to use the mildest term.

I was jealous of her as soon as I saw her; she had light hair and dark-brown eyes and a slight and graceful figure.

I was jealous of the girl, she was so beautiful.

I was jealous—she was beautiful.

She was beautiful—I was insanely jealous.

It was near the end of the spring term of school: the prairie grass brushed against their knees as they rode.

II. SYNTAX.

31. Concord.—The rules of grammatical concord, concerning the agreement of verb with subject, of pronoun with antecedent, etc., are familiar and will not be restated here. But a few of the more difficult and doubtful cases will be discussed and several sources of error noted.

1. Words intervening between the subject and the verb sometimes cause a writer to forget the number of the subject. Or when a compound subject is long or complicated there is danger of forgetting that it has more than one part, or of allowing the verb to be attracted into the number of the part that stands nearest. Erroneous:

The sudden apparition of many gold and blue banners waving in the sunlight *were* striking in the extreme.

Her instinctive sincerity, and her dread of doing anything that might alienate her brother's affection, *impels* her to this confession.

2. The impulse to use the third singular form of the verb with a plural subject is peculiarly strong whenever anything tends to unify the subject in thought. Such errors as the following must be guarded against:

All sorts of experiences *goes* to make up life.

His strength and training *gives* him an advantage.

A compound subject, however, like the latter, leaves room for doubt. If it constitutes a logical unit there can scarcely be any objection to making the verb singular. Although Shakespeare's usage is no criterion, since Shakespeare sometimes uses the singular form of the verb with a distinctly plural subject, yet when he writes, "My shame and guilt confounds me," we feel that there is some defence. So perhaps when Macaulay writes, "The poetry and eloquence of the Augustan age was assiduously studied." Compare "And the flax and the barley was smitten" (Exodus ix. 31, King James version). In some cases there can be no question that the subject, though plural in form, is wholly singular in meaning and demands a singular verb: "Flesh and blood hath not revealed it" (Matthew xvi. 17). "Three thousand dollars is a good round sum." In the last case the separate dollars are not present in thought at all, nor yet the separate thousands. Still, whenever there is the least doubt careful writers will see that there is formal concord, if only to show that they are careful, and so to heighten the reader's confidence in them.

3. When the verb precedes the subject there is great danger of false concord. Error:

Here *is* wealth and beauty and all that a man's heart could desire.

However, in "Thine is the kingdom, and the power, and the glory," great emphasis is gained by distributing the subject and compelling a pause for each elided verb. It should be noted here that after anticipative *it* English

idiom demands that the verb be singular, whereas after *there* the verb agrees with the subject to follow.

It was a lover and his lass.
There were three crows sat on a tree.

4. Additions and comparisons connected with the main subject by such words as *with, including, like, as well as, no less than*, should not be held to affect the grammatical number of the subject. The following sentences are therefore correct:

Science, as well as philosophy and religion, takes this high ground.

A course in ancient history, with a few lectures on art and antiquities, was offered in the senior year.

Exceptional cases, however, will arise. Mr. John Nichol cites: "The king with the lords and commons form a good government."

5. When the subject and the predicate are of different numbers the verb should in general agree with the subject, though each case must be decided on its own merits. It is frequently better to avoid the collocation by recasting the sentence.

Others' shortcomings are no excuse for our own.

6. Collective nouns are to be construed logically, though always consistently in the same sentence.

The Committee on Entertainment submits the following recommendations.

The committee are not agreed. (Better: The members of the committee are not agreed.)

NOTE.—*Wages* is plural. *Molasses* is singular. *News* is singular. *Mathematics* is usually singular. *Means* is either. *Ashes, oats*, strictly plural, are collective and may be treated as singular. The forms *bear, duck*, etc., should not be used (after the analogy of *deer, grouse*) as collective plurals; thus (wrong): "Bear were plentiful." "I bagged twenty duck." *A number* is used as either singular or plural, perhaps most frequently as singular. *None* (= *no one*) is really singular, though usage has established it as a plural also.

7. The distributives *each, every, either, neither,* require a singular verb; likewise *any* when used with a singular noun: *any one, anybody, anything.*

Neither of them shows any signs of fatigue.

8. The indefinite pronouns *one, anybody, everybody, nobody, a person,* etc., should be treated as singulars throughout. It is a common error when these indefinite pronouns are used as antecedents to throw the personal pronouns referring to them into the plural number, partly because of their indefiniteness, partly to escape making a distinction of gender. Some writers have held that *they, their,* and *them* are in this case likewise indefinites of common gender, but this view is not accepted. The word *thon* = *that one* has been proposed for this office, but has never been used. The personal pronoun, third singular masculine, is the correct form, the gender being considered common.

If any one desires proof let him [not *them*] come to me.

9. All reference-words, pronominal or other, must agree strictly with their antecedents in grammatical number, even though the antecedents stand in a different sentence. This rule is much violated in treatises on natural history, wherein the writer, in discussing an animal or plant, vacillates between the plural noun as applied to the individuals and the singular as applied to the family or species. Examples of error:

The crane is a social bird. They post sentries and send out scouts.

There is usually but little expression on a donkey's face, but occasionally they take on quite an expressive look.

EXERCISE.

Discuss the concord of the following sentences, correcting faults :

That, and the society of evil companions, was the cause of his ruin.

There is tears for his love ; joy for his fortune ; honor for his valor ; and death for his ambition.—*J. Cæsar.*

Five miles of the old White trail were found utterly impassable.

Lay not up for yourselves treasures upon the earth, where moth and rust doth consume, and where thieves break through and steal ; but lay up for yourselves treasures in heaven, where neither moth nor rust doth consume, and where thieves do not break through nor steal.

The number and corresponding influence of his rival's supporters was more than an offset for his wealth and fame.

In this multiplicity of attention there was a momentary confusion and delay.—BRET HARTE.

Here are light that falls more like shade ; nameless colors thrice refracted through some spiritual medium ; divers appeals that one knows to be sensuous, though he cannot name the sense appealed to.

In both these cases there is injustice and misrepresentation.

The aim and end of both Hebraism and Hellenism is, as I have said, one and the same.—ARNOLD.

To the making of the poems, as to the making of the essays, there have gone vigilant selection and refinement.

A steady stream of miners, prospectors, and others are pouring into the country.

One class of writers have introduced the fabulous deities.—MACAULAY.

Twice two is four.

Here's a few flowers.—*Cymbeline*, IV, 2.

For pastime there was cards.

A dozen eggs costs twenty cents.

There was a score of competitors.

There was a host of competitors.

Household economics are his hobby.

A thousand desolate homes was the price of our victory.

About one hundred and forty thousand pounds sterling was distributed among nine of the most powerful servants of the company.—MACAULAY : *Lord Clive.*

Sneers and gibes was all our reward.

The majority have expressed their opinion, and the majority rules.

Word after word falls in with the precision of fate.

Each of the pack-horses were laden with gold.

Everybody in the audience had their eyes glued upon the speaker.

Whenever a person acts in that way you may be sure they are guilty.

Whoever comes in here, the way things are now, must make up their minds to suffer.

He is one of the fastest runners that has ever run on our track,

There are none so deaf as those who will not hear.

None of those acts which are the real stains of his life has drawn on him so much obloquy as this measure.—MACAULAY · *Lord Clive.*

The rule here is, Everybody for themselves.

The elk or moose deer is the largest of living *Cervidæ*. . . . Its antlers attain their full length by the fifth year, but in after years they increase in breadth and in the number of branches until fourteen of these are produced. Although spending a large part of their lives in forests, they do not appear to suffer much inconvenience from the great expanse of their antlers.—***Ency. Britannica.***

He says it is a rare fish, even in Tahiti. It nearly always burrows in the sand, raising a little mound over itself, and is thus the more dangerous to the native fishermen, who usually go barefoot and are quite liable to step on these dangerous hidden fish.

32. Regimen.—The grammatical laws of case-government we may assume to be familiar. But some errors cling tenaciously.

1. All words in a series must have the case-form proper to the first word; the conjunctions *and, or, nor,* etc., cannot affect the form.

Grace, Ethel, and I [not *me*] took turns in watching.
Between you and me [not *I*], he is right.

2. The case of an antecedent pronoun is not affected by the relative clause.

Let him [not *he*] who hears my words take them to heart.

3. The regimen of a relative or interrogative pronoun introducing its clause needs watching, as it is not easily felt.

Whom [not *who*] are you looking for?

4. The subject of an infinitive is in the accusative (objective) case.

Whom should you like to have win? I should like to have him win.

Whom (or *him*) is the subject of *win*, and the whole infinitive clause *whom* (*to*) *win* is object of *to have*. It must not be supposed that the case of *whom* or *him* is influenced by *have*. For,

5. When in indirect discourse after words of saying, thinking, etc., we have a finite verb the subject must be nominative.

Who do you think won? I think he won.

6. Objection is sometimes made to the use of the indirect object of a verb as the subject of that verb in the passive voice; as, "He was given three lashes" instead of "Three lashes were given him." But the mind accepts the construction easily and the objection seems finical. Much more crude is the turning of the object of a preposition after an intransitive verb into the subject; as, "These pillars were stood on for years by religious fanatics." Yet we sometimes use such similar phrases as "He may be relied on," "The principle is still adhered to," in which the verb and preposition are felt to be equivalent to a simple transitive verb (here *trusted*, *observed*). Indeed, these dis-

tinctions are too nice for rules and may better be left to instinct.

EXERCISES.

Fill out the blanks properly:

The decision affects both my brother and ——. (I, me.)

Neither John nor —— realized what it meant. (he, him.)

It was —— you saw upon the deck. (he, him.)

—— you would chastise has fled. (She, Her.)

—— who labor now the master will reward. (They, Them.)

——, if not ——, will you elect as your captain? (Who, Whom; he, him.)

I knew he was the agent —— had called on us and we had bought the picture from. (who, whom.)

Do you not think he will be chosen rather than ——? (I, me.)

Give it to —— deserves it most. (whosoever, whomsoever.)

Give it to —— you find there.

Give it to —— you feel needs it.

Give it to —— you think best.

—— shall I dare let take control in my absence? (Who, Whom.)

He engaged a guide —— he thought could be depended upon.

He engaged a guide —— he thought competent to take them through.

He engaged a guide —— he thought was competent to take them through.

Discuss:

He was told nothing.

She was written at once.

We were forwarded three boxes.

The Labor Bureau was next applied to.

Ten transports were sent to Key West.

Tampa was sent to for transports.

The lawn has been run over by some horses.

The child was run over by a car.

The house is overrun with rats.

33. Tense-relations.—It will repay one to study the distinctions of meaning that frequently underlie the same

tense-form. There are absolute tenses (present, past, future), and there are relative tenses (imperfect, present perfect, past perfect, future perfect), and there are relative uses of the absolute tenses. Besides, a present tense may represent one point of time, or many different points of time, or all time, or even no time. Time scarcely enters into the sentence, "God is." And consider the value of the tense-forms in "Men die," "Men make mistakes," "I bid you good-bye," "Say on; I hear." Let us take a very simple sentence: "He said he knew he had been wrong." Here is one absolutely past tense, another past in form but relatively present to the past, and a third relatively past to the relative present. What he said was, "I know I have been wrong." The verbs have been attracted into the past by the influence of "said." For a delicate discrimination between the values of similar tense-forms the student is referred to the selection from Stevenson, Appendix C XIX 6, 7. Mark the distinction between "Durst I address," "Was I going," "Who was I," and "I doffed my cap," "He nodded," "I said"—all past in form.

1. *Past and Imperfect.*—In narration the simple past fixes the time of the event to which attention is called. The imperfect is used for all occurrences grouped about this event and synchronous with it, the past perfect for occurrences anterior to it. The time of a simple past tense is to be defined only by a date; the time of an imperfect or perfect tense is to be understood by reference to some major event. The lack of a specific date is painfully apparent, for example, in the following introduction of an essay:

> Clay is found in great abundance in all parts of the Italian peninsula, and to it the people in search of building material naturally turned; it was of many shades of red, yellow, and brown.

If the time meant is universally past, then the tense

should be "have turned." As the imperfect tense-form in English is somewhat awkward, it is largely supplanted by the simple past, so that past events grouped together are narrated for the most part in simple past tenses, with often some distinguishing word or phrase to point out the central event if there be such. It is clear, however, that if a perfect or imperfect tense be used first it will keep one in suspense waiting for the event of prime interest. Study the tenses in the following selection. Other good examples may be found in the narrative selections in Appendix C XV, XVI, XIX, XXII.

The suspense was terrible. Sam'l and Sanders had both known all along that Bell would take the first of the two who asked her. Even those who thought her proud admitted that she was modest. Bitterly the weaver repented having waited so long. Now it was too late. In ten minutes Sanders would be at T'nowhead; in an hour all would be over. Sam'l rose to his feet in a daze. His mother pulled him down by the coat-tail, and his father shook him, thinking he was walking in his sleep. He tottered past them, however, hurried up the aisle, which was so narrow that Dan'l Ross could only reach his seat by walking sideways, and was gone before the minister could do more than stop in the middle of a whirl and gape in horror after him.—J. M. BARRIE: *Auld Licht Idylls.*

2. *Historical Present.*—The present tense is sometimes used for the narration of past events. As it is an imaginative device, it requires some imaginative gift to carry it through successfully. The unpractised writer will do well to avoid it. For he is likely, through failure to conceive the situation vividly, to find himself relapsing into simple past tenses, and he is almost certain to have difficulty in making the transition from one tense-form to another. The two forms should not be mingled indiscriminately in the same passage. At best the historical present should be employed sparingly, never after the lavish manner of writers

for cheap story-papers. It is only a vehicle of strong emotion—it cannot create the emotion. Carlyle's continual use of it in his *French Revolution* must find explanation and justification in the intensely earnest, high-wrought soul of Carlyle. Take one passage as an example:

A memorable night, this Fourth of August: Dignitaries temporal and spiritual; Peers, Archbishops, Parlement-Presidents, each outdoing the other in patriotic devotedness, come successively to throw their now untenable possessions on the "altar of the fatherland." With louder and louder vivats,—for indeed it is "after dinner" too—they abolish Tithes, Seignorial Dues, Gabelle, excessive Preservation of Game; nay Privilege, Immunity, Feudalism root and branch; then appoint a Te Deum for it; and so, finally, disperse about three in the morning, striking the stars with their sublime heads. Such night, unforeseen but forever memorable, was this of the Fourth of August, 1789.

See also the passage from Knight's *England,* cited under **13**, 4.

3. *Future: Shall and Will.*—Perhaps the only difficulty to be met with in the use of the future tense is the distinction between *shall* and *will*—a distinction that threatens to disappear in spite of all that rhetoricians can do. Both words indicate future action. But *shall* is used with reference to the standpoint of the speaker, *will* with reference to the standpoint of the actor. Of myself I say, "I shall go." Of you when I, the speaker, control the action I say, "You shall go." Of my enemies I say, "They shall suffer." Of the rain God says, "It shall rain." But when the actor alone is in question: "You will not like him." "They will be at the station." "The weather will be fine." The speaker has nothing to do with these cases beyond uttering a simple prediction. In the first person, however, the matter is complicated because the speaker and the actor are the same. It might be said that even here *shall* represents the intellectual part of the man, the think-

ing and knowing part, as speaking ("I shall never get well," "I shall hardly arrive so early"), while *will* vouches for the action by representing the volitional part as speaking, the part that is intimately concerned with action ("I will get well," "I will be there at the appointed time," "Since you desire it so very much, I will come.") But after all these distinctions are too nice and too confusing for ordinary guidance. In the meantime, until our sense is trained to the appreciation of them, we can do no better than fall back on the old rule: For simple futurity use *shall* in the first person, *will* in the second and third persons; for determination, command, willingness, reverse this usage. In a question use the form that, according to the rule, belongs to the answer. In indirect quotations use the form that would be used in the direct. Make the same distinctions between *should* and *would* as between *shall* and *will.* The following examples will help to make the matter clear:

I will go, I say to myself after deliberation. And to the person who has invited me I say, "I will go—you have my answer." This being settled, I now tell others—

I shall go. If any one opposes me I reassert my determination, "I will go."

You will go, I feel sure. You will not? Oh, but you must—

You shall go, I shall compel you. (When a man says to his coachman, "You will meet me at the five-o'clock train," he puts it thus out of courtesy.)

He will repent. I predict it.

He shall repent of his deed. I am determined to make him repent.

It will rain, I think; indeed the indications make me quite positive.

It shall rain; for I am a rain-maker.

There shall no man come down against you, for the Lord hath told me. I speak with authority.

Shall I go? Consultation with self. Self decides, "You shall," or, speaking in his proper person, "I will."

Shall I go? A request for directions. The one in authority answers, "You shall."

Will I go? Do you ask me? Repetition of question from point of view of second person. Answer, "I will."

Shall you go? What is your (already settled) intention? Answer, "I shall."

Will you go? I invite you, I want you—it is for you to express your determination. (Also used without explicit desire on the speaker's part if there has as yet been no chance for decision on the second person's part; thus: "Will you have a cup of tea?")

Shall you defy me thus? Assumed authority; rhetorical question. The speaker answers himself, "You shall not." Compare, "Shalt thou reign because thou closest thyself in cedar?" (Jer. xxii. 15.)

Will he go? Asking after intention of third person. Second or first person answers, "He will."

Shall he go? Asking for determination of second or first person. Answer, "He shall."

Will it be done? Asking for information.

Shall it be done? Asking for directions.

Will he die? Of a sick or injured man.

Shall he die? Of a traitor.

Will he usurp my throne? Anxious question.

Shall he usurp my throne? Angry question.

He says I shall go. His words were, "You shall go."

He said you would go. His words were, "He will go."

He said he should go. His words were, "I shall go."

4. *Tense-attraction.*—The last two examples preceding illustrate a general law of tense-forms, viz., that after a past tense in a governing clause the verb of a dependent clause is attracted into the same tense-form. This is only a general law; it is extremely difficult to give rules for all cases, and many must be decided somewhat arbitrarily. The matter is more safely left to logic. Two cases, however, require notice.

When the dependent clause expresses a still present fact or a general truth true independently of time the tense-form should not be changed. Examples:

He admitted that Shelley is a great lyric poet.
He tried to prove that animal food is deleterious.

If, however, the writer desires to avoid any suspicion of sanctioning the statement he may prefer to change the tense, thus, "He asserted that Shelley was a great lyric poet"—which throws the assertion wholly upon the authority of the third person. Or if the statement held true only at the time indicated by the main verb the tense must accord with it: "He asserted that Shelley was the greatest lyric poet England had yet seen." "He declared that it was dangerous for men in their condition to use animal food."

The tenses of infinitives and participles are always relative. Therefore they should not change form under the influence of a past verb. They will have a past form only when the time indicated is relatively *past* to the time of the main verb.

He hoped to arrive first.
I counted on doing my best.
He was known to have been present on several previous occasions.
I suspected him of having opened the letter.

EXERCISE.

What is the exact significance of the verb-forms in the following sentences? Correct such as are wrong.

Who shall capture the guns on the left?
Will any volunteer?
The finder will be rewarded.
He said I should keep watch.
The governor promised that he would send the despatches.

Parma, however, promised that his army should go on board immediately.

Who will work this problem for me?

Who shall estimate the influence of so many examples of fraud in high places?

They will never tempt me to supplicate for anything but justice, and that in behalf of others.—LANDOR.

The day shall not be up so soon as I.—*K. John*, v. 5.

I am resolved,—so help me, God!—he shall have no farther cause for his repining.—LANDOR.

They said I should run up to their rooms and wait till they came.

O mother! and did I not tell thee what she was?—patient in injury, proud in innocence, serene in grief!—LANDOR.

He confessed himself at an entire loss what to do or where to go if he was overtaken by a storm.—FROUDE.

"Do you remember my father?" he asked. Yes, I remembered him.

It was in their place to have undertaken the collection of dues.

You ought to have known better than to have attempted such a foolhardy feat.

I had hoped that I would have received a letter before to-day.

It has been my fortune to have been a groom in a large stable.

I should have thought you would have wanted to have sat down and rested.

There was only one nation Napoleon never could beat, and that was the English; though he very much wanted to have come over here with a great fleet and army, and have conquered our island. —CHARLOTTE M. YONGE.

I could not have imagined that it would have been necessary for me to have said that the execrable trash entitled "Tears of Sensibility" was merely a burlesque on the style of the magazine verses of the day.—MACAULAY in a letter to his mother.

34. Participles and Participial Clauses.—The participle is valuable as a means of subordination, and as a means of grouping about a central event activities that are closely related. In fulfilling this last function it often takes the place of the somewhat cumbersome imperfect and perfect

(relative) tenses of the finite verb. But the participle is in itself somewhat cumbersome, and the successful use of it requires both care and skill. It may not be used in English with any such freedom as is proper to the Latin and Greek languages.

1. *The Attached Participle.* — As the participle is a dependent form, an effort should always be made to see that its relation to the other parts of the sentence will be readily apparent. In general the reader has a right to assume that a participial clause whose bearing is not made immediately clear qualifies the subject of the sentence or clause in which it stands. Of course participles may be freely attached to other elements of the sentence when those elements have special emphasis, or when the participle is so situated that it cannot be misconstrued. The skilful use of the participle is illustrated in the first two of the following sentences, the less careful use in the second two, and the inexcusably careless in the last two:

Travelling fraternally in the same litter with Aurelius, Lucius Verus was struck with sudden and mysterious disease, and died as he hastened back to Rome.—PATER.

On them, elated as they were by their early success, the disappointment fell with crushing force.

To Marius the whole of life seemed full of sacred presences, demanding of him a similar collectedness.—PATER.

I spent three years in the town where he lives, engaged in the lumber business.

Pure maple-sugar is granular, and when broken you can see the sugar-crystals standing out.

Having so lately quitted the tumults of a party and the intrigues of a court, they still kept his thoughts in agitation.—S. JOHNSON: *Life of Swift.*

2. *The Detached Participle.*—A substantive and a participle may stand in a sentence and yet be grammatically independent of the sentence—that is, without any expressed

relation to it. This is known as the absolute construction. It is frequent in Latin, much less so in English. It certainly has a value that is not to be disregarded, but it is usually difficult to manage, and, except in its elliptical forms, it tends to make a sentence seem slow and labored. The copula or auxiliary portion (*being, having been*) may sometimes be omitted with good effect, but very rarely the substantive portion. The omission of this last, leaving a wholly unattached participle, is perhaps the most common error. In every case, too, care should be taken that the unexpressed relation of the clause, whether instrumental, temporal, causal, concessive, or other, be clear. The correct use of the absolute construction is illustrated in the first three of the following examples, the incorrect use in the last two:

The wind rising, the captain ordered all sails set and started in pursuit.

The original land-grants to settlers having been large, the wheat-ranches are to-day mostly large in extent.

The breakfast over, he walked away with the learned guest.

Looking straight upward, small patches of blue sky were visible among the tree-tops.

Having deposited the bundles in the hollow tree, the last stage of the journey was speedily accomplished.

3. There is one adverb of degree, *very*, that good usage no longer admits as modifier of the perfect participle. *Much* or *well* should be inserted. The adverb *too* is likewise not always admissible here. When, however, the participle comes to be felt as a simple adjective these modifiers are allowed.

We were very disappointed because you did not come. (Bad.)

He was too elated to care. (Doubtful.)

His disapprobation was very marked. (Admissible.)

EXERCISES.

Criticise the use of participles:

1. The powdery mildew has done no little damage to the grape-vines. If allowed full sway the flower will drop off and the fruit will never set.

She loves to listen to him read, telling of the countries beyond the seas.

Going home, the wind blew a gale and the small tug was tossed about like a cork.

While Mr. Hamerton was not, perhaps, a genius, he was certainly a man of the highest talents, improved to the utmost.

There were three or four clearings on the western shore; but after passing these the lake became wholly primeval, and looked to us as it did to the first adventurous Frenchman who paddled across it.—LOWELL: *A Moosehead Journal.*

2. Looking westward, the sharp outlines of Pike's Peak can be seen.

In glancing over a printed page the paragraph division is the first thing that catches the eye.

Magic thus affording him no consolation, and reaching the point of despair, Faust contemplates suicide.

He was standing, the hood partly drawn over his face, beside the holy well.

3. I am very pleased to make your acquaintance.

Bess was very insulted at Tommy's laughter.

The country was too pleased with him and too proud of him to pay any special attention to these momentary ebullitions of dissatisfaction.—LOUNSBURY: *J. F. Cooper.*

4. Take for a general study and criticism of participles the following passage:

At the head of the procession the master of ceremonies, quietly waving back the assistants, made way for a number of women, scattering perfumes. They were succeeded by a company of musicians, piping and twanging, on instruments the strangest Marius had ever beheld, the notes of a hymn, narrating the first origin of this votive rite to a choir of youths, who marched behind them singing it. The tire-women and other personal at-

tendants of the great goddess came next, bearing the instruments of their ministry, and various articles from the sacred wardrobe, wrought of the most precious material; some of them with long ivory combs, plying their hands in wild yet graceful concert of movement as they went, in devout mimicry of the toilet. Placed in their rear were the mirror-bearers of the goddess, carrying large mirrors of beaten brass or silver, turned in such a way as to reflect to the great body of worshippers who followed the face of the mysterious image, as it moved on its way, and their faces to it, as though they were in fact advancing to meet the heavenly visitor. They comprehended a multitude of both sexes and of all ages, already initiated into the divine secret, clad in fair linen, the females veiled, the males with shining tonsures, and every one carrying a *sistrum*—the richer sort of silver, a few very dainty persons of fine gold—rattling the reeds, with a noise like the jargon of innumerable birds and insects awakened from torpor and abroad in the spring sun. Then, borne upon a kind of platform, came the goddess herself, undulating above the heads of the multitude as the bearers walked, in mystic robe embroidered with the moon and stars, bordered gracefully with a fringe of real fruit and flowers, and with a glittering crown upon the head. The train of the procession consisted of the priests in long white vestments, close from head to foot, distributed into various groups, each bearing, exposed aloft, one of the sacred symbols of Isis—the corn-fan, the golden asp, the ivory hand of equity, and among them the votive ship itself, carved and gilt, and adorned bravely with flags flying. Last of all walked the high priest; the people kneeling as he passed to kiss his hand, in which were those well-remembered roses.—PATER: *Marius the Epicurean.*

35. Infinitives.—The value of the tenses of the infinitive has already been pointed out (**33**, 4), and the danger of allowing the infinitive to be attracted into the wrong tense-form has been illustrated. Several other cautions are needed.

1. After the verbs *bid, dare, feel, have, hear, help, let, make, see,* the infinitive is usually found without the *to;*

also after *need* when used in questions or with a negative or restrictive word. There is much variation, however.

I dare do all that may become a man.

We need not fear who knows it.

We scarcely need lift a finger and our wish is obeyed.

It is difficult to say whether "Let us go see" means "Let us go to see" or "Let us go and see." "Try and remember" is a pretty well established idiom.

2. Rhetoricians have long inveighed against the cleft infinitive, against separating the sign of the infinitive, *to*, from the verb. One critic says of an offending writer: "He splits infinitives with the barbarous glee of an Indian splitting skulls." A few authorities defend the usage, and there certainly are cases where clearness seems to demand the construction. But when one has formed the habit of putting modifying adverbs before or after the infinitive one will come to see the decided gain in force and elegance and will let nothing but the claims of clearness interfere with the practice. The following examples, therefore, are not commended for imitation:

I set these words down deliberately to express a sportive delicacy in our author which it is not possible to greatly exaggerate. —JOEL BENTON.

Hubert was determined to energetically and on all possible occasions oppose any attempt to entangle him with such.—Cited by ANDREW LANG: *How to Fail in Literature*, p. 25.

You have married at last, you tell me, and have wisely taken advantage of the fact to not let me forget you entirely. [Here, however, "not to let" might for a moment mislead the reader as to the meaning of the sentence.]

3. The infinitive in *-ing* is a verbal noun, and is carefully to be distinguished from the participle of the same form, which is adjectival in force. Although by virtue of its verbal character it may take an object, it is yet governed in itself like a noun. Accordingly in sentences like

the following the pronoun used before the infinitive should have the possessive-case form, since it qualifies the infinitive.

The teacher does not approve of their sitting on the front seat. [Not *them sitting*.]

I witnessed his walking the tight rope.

Of course the pronoun may stand in the objective case provided it is the real object of the verb and the form in *-ing* is a participle qualifying the pronoun. It will be noted, however, that the sense is very different. Compare with the above the following:

I took a photograph of them sitting on the bank.

I saw him walking the rope.

When a transitive infinitive in *-ing* is qualified by an article it is treated almost wholly like a noun, and the object following is usually governed by inserting the preposition *of*. Such is also frequently the case when the infinitive is limited by a possessive, occasionally when it is not limited at all.

An old abusing of God's patience and the king's English.—*Merry Wives*, I, 4.

Great care must be taken in the ordering of clauses.

In a moment you will witness the acrobat's performing of a difficult feat. [But, *We saw him performing a difficult feat.* In the first case *performing* = *performance*.]

What dost thou mean by shaking of thy head?—*K. John*, III, 1.

EXERCISES.

Discuss infinitive constructions in the following, correcting errors:

1. What need you be so boisterous rough?—*K. John*, IV, 1.

Thou oughtest not to let thy horse wear a cloak.—2 *Henry* VI., IV.

It becomes of vast importance to see whether or not the things around us are, in general, such as to help and elicit our best self. —ARNOLD: *Culture and Anarchy*.

And now to try and trace these in the composite English genius.—ARNOLD: *Celtic Literature.*

2. It is sufficient to more than compensate for all our losses.

He sends to again beg Camilla to become his wife.

I shall never be able to one-millionth part atone for what I have done.

So I will venture to humbly offer myself as an illustration.—ARNOLD: *Culture and Anarchy.*

[They] would be careful on their part not, in disparaging and discrediting the false culture, to unwittingly disparage and discredit, among a people with little natural reverence for it, the true also.—*Ibid.*

3. That, however, will not prevent their doing, in the end, good service if they persevere.—ARNOLD: *Culture and Anarchy.*

He leads his disciples to believe . . . that the having a vote, like the having a large family, or a large business, or large muscles, has in it some edifying and perfecting effect upon human nature.—*Ibid.*

What would you say to James going with you?

Can we send any one to Paris without it becoming known all over the camp?

> The drying up a single tear has more
> Of honest fame than shedding seas of gore.—BYRON.

I shall always carry with me the recollection of his galloping down the hill to certain death.

In the case of Danjuro, after the usual greetings by the servants at the entrance and taking off my shoes, I was asked into a large room.

There was no end to the congratulations, shaking hands, embraces, and inextinguishable laughter.

Many find much fault with the calling professing Christians, that differ one from another in some matters of opinion, by distinct names.—ISAAC TAYLOR.

36. Mixed Constructions.—When two or more phrases similarly constructed are used in the same connection one is often abbreviated, since the omitted portion can easily be supplied from the other. For example, we say: "He

is as steady of hand, as bright of eye, as keen of intellect, as any young man of thirty," and it is clear that the last *as* does duty for three, completing each of the three comparisons. When, however, the phrases are dissimilar in form no such abbreviation can take place, as any attempt to complete one phrase from the other would result in a false construction.

1. Error may arise from overlooking the fact that the use of an auxiliary or that a change of auxiliary carries with it a different form of the verb. Sometimes, too, the verb to be supplied is of a different number or person from the verb expressed. The remedy in every case is simply to repeat the verb, supplying the needed form.

If the mother needs all this, how much more will the teacher. [Add *need it.*]

This was then mixed with straw and the bricks shaped in wooden frames or moulds. [Supply *were* after *bricks.*]

2. Comparisons are a fruitful source of errors of this kind.

Worcester's dictionary may be as good but it is no better than Webster's.

Here we may supply the missing correlative *as*, but the resulting construction, while precise, is awkward. We get a better result by completing the first comparison and omitting the correlative *than* of the second; thus:

Worcester's dictionary may be as good as Webster's, but it is no better.

It would seem that all elisions of this nature are more tolerable at the end of a clause or sentence than in the middle. See, for example, a sentence written just above, "It is clear that the last *as* does duty for three [*as's*]."

Constructions proper to comparatives and those proper to superlatives are often mixed. The words used after a comparative to denote the class with which anything is

compared should be so framed as to exclude the subject of comparison; the words used after a superlative should include the subject of comparison. The following sentences are therefore incorrect. Correctness can usually be secured by supplying some such word as *other* or *similar* after a comparative, and by avoiding any such word after a superlative.

He probably combines in himself more qualities of greatness than any man now living.

That was the most trying ordeal I ever experienced before or since.

NOTE.—When comparisons are expressed negatively or restrictively *so* is preferred to *as* as the first member of the correlative phrase. Sometimes, as in a question, a very delicate distinction can be made by observing this usage.

The day shall not be up so soon as I.—*K. John*, v, 5.
Something; and scarce so much: nothing, indeed.—*All's Well*, II, 5.
Is any man here so base as he?

3. Idiom frequently requires that words similar in meaning be followed by different prepositional phrases. When such constructions arise each phrase should be expressed in full, or at least such portions of each as differ. Bad:

After his purpose is served he is willing and even desirous of getting rid of his so-called friend.

EXERCISES.

Criticise the following constructions:

1. If you have not yet you certainly ought to see it.

He was persuaded, you bribed.

I have not loved the world, nor the world me.—BYRON.

All three were accused, but only one convicted.

Nearer, the ferry-boats were going in and out at short intervals, and here and there a small launch, which with her shrill whistle paid her respects to the giant tug with her convoy which she was taking out to sea.

It has at least been scientifically established that the summit of

the famous "enchanted mesa" is uninhabited, and, as far as Professor Libby's party could discover, it has never been.

2. Since the coast region is neither so cold in winter nor so warm in summer, it is a much more desirable place to live in than the interior.

Thus Indian finances would be in a position as bad if not worse than before.

The Yukon is said to be only second if not the peer of the "Father of Waters."

This after all was as much or more than Elizabeth had a right to expect.—FROUDE.

One of the worst if not *the* worst obstacle to our success is the scarcity of fuel.

Of all English writers we probably know as much if not more of Macaulay than of any other.

Ten soldiers armed and disciplined will avail more for protection than a hundred unarmed and undisciplined.

He is the bravest of the brave.

She is the sweetest-tempered of any of my friends.

More Chinese enter by this port than by any port in the country.

The position as president of this new university has been tendered to one of the most distinguished men now at the head of a great college.

Was there ever man a coward that hath drunk so much sack as I to-day?—*Tempest*, III, 2.

Some French words express ideas which no corresponding English terms express as well.

On the other hand, the wild geese probably do not leave the north till they are frozen out, for I have heard their bugles sounding southward so late as the middle of December.—LOWELL.

Macaulay was not —— exuberantly copious as these two illustrious writers, but he had the art of being —— various without being —— voluminous. [Supply *as* or *so*, as the case requires.]

3. My object was not to detract but to add to your resources.

Such instances do not deprive the Americans of the credit they claim to be a law-biding community.—BRYCE.

At last the day arrived which he had so long dreamed and looked forward to.

Resolve, vacillation, and counter-resolve swayed, departed, and frequently returned again to his mind.

37. Coördination and Subordination.—The coördinating conjunctions, *and, or, nor, but,* and the like, should be used to connect only parts of sentences that are coördinate in value. In general, too, the parts thus connected should not be widely dissimilar in form. The subordinating conjunctions, *because, since, if, although, that, lest, as,* and the like, and all relative pronouns and adverbs, are used only to introduce dependent clauses.

1. Coördinating connectives are sometimes wrongly used between words or constructions not coördinate. For example, a participial clause is subordinate and can be coordinated only with other subordinate clauses, not with a principal clause, as in the following :

Japan has sent another protest to the United States against Hawaiian annexation and implying that she is willing to go further than diplomatic warfare to prevent such action. [Omit *and.*]

Perhaps the writer of this sentence meant to coördinate the participial clause with only the words "against Hawaiian annexation," treating both as modifiers of "protest." If so the effect is still bad, for we have a clause coördinated with a phrase. So in the following the clause introduced by *but*, principal in form, is coördinate in meaning with the mere phrase "away from the sunlight." The matter can be helped somewhat by dropping the second *are,* though the portions coördinated by *but* will still be very dissimilar.

The lemons are placed in boxes and packed in the warehouse away from the sunlight, but are ventilated by a continual current of fresh air.

2. The much-discussed "and which" construction belongs here. The law that should govern it is very simple.

Which introduces a relative clause. A relative clause can be easily coördinated only with another relative clause. Therefore *and* or *but* should be used before *which* only when another *which* has preceded. This will be true also of other relatives, as *who* and *where*. Examples of correct usage:

Bribery, which was once upheld as a legitimate measure, and which was openly practised, is no longer heard of.

The barbarians, to whom we all owe so much, and who reinvigorated and renewed our worn-out Europe, had, as is well known, eminent merits.

It not infrequently happens that a participial or other phrase is used to qualify a noun after the manner of a relative clause, so much so indeed that the phrase may often be regarded as an incomplete clause, the relative and copula being easily understood. There is no logical difficulty in coördinating a relative clause with such a clause as this, the sole objection to it lying in the want of perfect balance of form and the slight effect of slovenliness that it gives to the style. Examples of such coördination can be cited in large numbers from writers of the highest authority. And the French, too, with all their fine feeling for style, accept the construction in their language.

The pamphlet of a certain land company—a publication now out of print and rare, but a copy of which it has been my good fortune to secure—mentions the battle.—G. W. CABLE.

Mr. Worsley . . . has produced a version of the Odyssey much the most pleasing of those hitherto produced, and which is delightful to read.—MATTHEW ARNOLD.

The case is the same when the relative clause is coördinated with an appositive noun:

It is true of Chateaubriand, the inventor, we might almost say, of the primitive forest, and who first was touched by the solemn falling of a tree from natural decay in the windless silence of the woods.—LOWELL.

On entering the shop she found an old man there, a humble resident of Pyncheon Street, and whom, for a great many years past, she had suffered to be a kind of familiar of the house.—HAWTHORNE.

When, however, there is no substantive qualifier with which to coördinate the relative clause, and the clause seems to be linked directly to the subject, the construction becomes inadmissible :

But he will be ill pleased, I judge, if you suffer him to neglect the courtesy due to one of our chief rulers, and who may be said to represent King William, in the absence of the governor himself.—HAWTHORNE : *House of Seven Gables*, I.

3. The coördinating conjunctions may stand at the beginning of sentences, connecting sentences with sentences, or sentences with paragraphs, or paragraphs with paragraphs. The subordinating conjunctions cannot introduce separate sentences ; though of course they may stand at the beginning of a sentence when the subordinate clause chances to come before the main clause. A few special cases require notice. *Besides, moreover, accordingly, therefore, nevertheless, however, so,* and *then* are not commonly used to coördinate clauses within a sentence, but are reserved for linking the larger masses of thought expressed by complete sentences. Most of them, however, may stand between the clauses of a sentence when used in combination with one of the closer connectives—*and accordingly, and so, but nevertheless.* The want of compactness in the construction of the following sentences will be readily felt:

I was so tired I could hardly drag one foot after the other, besides I was faint from my long fast, so I resolved to go no further that night.

The first descent resulted in the smashing of the rear brake, so we had but one heavy lever for the remainder of the journey.

We expected a storm, so arranged our traps in anticipation.

Every evening study-hour was held until half-past eight, then

the boys were given until nine to enjoy themselves. [Write *after which.*]

For other examples see Appendix B VII 3 (*so*), XIII 4 (*then*). The word *so* is by far the most frequent offender in these cases. Indeed, the use of it as above illustrated points to a loose habit of mind in the writer, who will almost invariably be found to lack the "sentence-sense" and to have only the vaguest ideas of the significance of punctuation. See the example under **58**, Exercise, beginning "The next morning." There are several ways of securing greater compactness. If the connection is close and other considerations do not forbid *and* may be inserted before *so*, as noted above. That this method, however, will not always result in a good sentence may be seen by reference to Appendix B VI 3. Usually a better method consists in making the main clause subordinate by introducing it with *since, as,* or a similar word, and dispensing with the *so:* "Inasmuch as I was so tired from walking and so faint from hunger I resolved to go no further that night." If the connection is not close the best method is to punctuate with *so* beginning a new sentence. Even then it will often be found well to substitute some other connective, such as *accordingly* or *consequently*, so disagreeably loose is this same little particle *so*.

When *so* is used in the sense of *so that* we have a case of subordination, and the only question that can arise will be in regard to the propriety of omitting *that:*

The space-writer is inclined to be lax and work only when it is necessary to keep body and soul together, so it has become almost proverbial that space-writers are poor.

4. The various means of subordination deserve study and practice because of their inestimable value for setting forth the finer shades of meaning, the different kinds and degrees of relationship subsisting between ideas—in short,

the whole varied play of the mind about an object of thought. Subordination certainly belongs to the later stages in the development of a language, and a writer's ability to subordinate with accuracy and ease is one of the tests of his command over his speech. The child coördinates nearly all of his clauses. *And* and *but* come early into his vocabulary; *because, if, till,* come somewhat late; *what* is long made to serve indiscriminately for *who, which, what,* and *that;* while these relatives, along with the connectives of subtler significance, *although, notwithstanding, lest, considering,* come very late, some of them perhaps not at all. Compare the two following sentences, the first from a six-year-old's letter, the second from Coleridge's essay on Dreams:

We went to the city yesterday and rode on the street-cars and we went to the park and I took a ride in a goat-cart and Robbie rode a donkey but Uncle Will had to hold him on.

For still as the darkness increased the image of the fire lessened and grew nearer and more distinct; till the twilight had deepened into perfect night, when, all outward objects being excluded, the window became a perfect looking-glass: save only that my books on the side shelves of the room were lettered, as it were, on their backs with stars, more or fewer as the sky was less or more clouded, the rays of the stars being at that time the only ones transmitted.

It is the language of reason, of science, law, philosophy, that makes the greatest use of subordination. Language that aims more at ease of comprehension and directness of effect than at precision will largely dispense with it. This is a part of the secret of Macaulay's popularity. All presentive literature too, like narration and description, appealing directly to the imagination or to the emotions avoids cumbering itself with minute distinctions. Thus extremes meet, and in some of the most exalted flights of prose and

poetry there is a return to the primitive simplicity of the coördinate style.

In the beginning God created the heaven and the earth.

And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.

And God said, Let there be light: and there was light.

And God saw the light, that it was good: and God divided the light from the darkness.

And God called the light Day, and the darkness He called Night. And the evening and the morning were the first day.—*Genesis* i. 1–5.

I thought that it was a Sunday morning in May, that it was Easter Sunday, and as yet was very early in the morning. I was standing, as it seemed to me, at the door of my own cottage. Right before me lay the very scene which could really be commanded from that situation, but exalted, as was usual, and solemnized by the power of dreams. There were the same mountains, and the same lovely valley at their feet; but the mountains were raised to more than Alpine height, and there was interspace far larger between them of meadows and forest lawns; the hedges were rich with white roses; and no living creature was to be seen, excepting that in the green churchyard there were cattle tranquilly reposing upon the verdant graves, and particularly round about the grave of a child whom I had tenderly loved, just as I had really beheld them, a little before sunrise in the same summer, when that child died. I gazed upon the well-known scene, and I said aloud (as I thought) to myself, "It yet wants much of sunrise; and it is Easter Sunday; and that is the day on which they celebrate the first fruits of resurrection. I will walk abroad; old griefs shall be forgotten to-day; for the air is cool and still, and the hills are high, and stretch away to heaven; and the forest glades are as quiet as the churchyard; and, with the dew, I can wash the fever from my forehead, and then I shall be unhappy no longer." And I turned, as if to open my garden gate; and immediately I saw upon the left a scene far different; but which yet the power of dreams had reconciled into harmony with the other. The scene was an Oriental one; and there also it

was Easter Sunday, and very early in the morning. And at a vast distance were visible, as a stain upon the horizon, the domes and cupolas of a great city—an image or faint abstraction, caught perhaps in childhood from some picture of Jerusalem. And not a bow-shot from me, upon a stone, and shaded by Judean palms, there sat a woman ; and I looked ; and it was—Ann ! She fixed her eyes upon me earnestly ; and I said to her at length : "So then I have found you at last."—DE QUINCEY : *Confessions.*

EXERCISES.

Correct faults of coördination or subordination:

1. The most effective protection is to drop a sack over the young tree when the sun is warm, and removing it in the evening.

We kept to the valleys, which were filled with huge cedar-trees, but with hardly any underbrush.

E. G. King, who has been seriously ill, is reported to be much improved and his recovery assured.

The average schoolroom floor is very faulty from the fact that proper material is not used, neither is the floor well made.

Rich Cubans were arrested, for no other reason than that the Spanish officials wanted their money, their property taken from them, and without a trial of any kind were either shot or imprisoned in the dismal dungeons of Morro Castle and left to starve to death.

The little river that we had been following ran on to the east until it was headed off by the eastern range, where it parted, one branch slipping down a path to the northeast, the other turning southeast, and about a mile below the town disappeared around a hill.

We drove to Punch Bowl and Diamond Head—extinct craters which were rough and rugged in places and showing traces of volcanic action, but in more sheltered spots soil had gradually accumulated during the centuries which had passed since the volcanoes had been active, and grass and shrubs had grown, partly concealing evidences of fearful eruptions. We climbed to the Pali, a precipitous cliff, to which many years before the chief of the island and his followers had retreated from Kamehameha, the

conquering chief from a neighboring island, and then, rather than surrender to him, they had cast themselves over the precipice.

The sugar-cane was caught in a large wheel and cut into small pieces which were passed under heavy machinery and the juice pressed out.

We rose as usual at daybreak, ate breakfast, and started out with our canteens, poles, axes, and stakes, and ran down to the lake, a distance of about a mile.

2. Or was she a spirit with a heavenly essence, but which might have been tamed down to human bliss?—HAWTHORNE.

It is at best but the school exercise of a young poet learning to write, and who reproduces in his copy-book, more or less travestied, the copy that has been set for him at the page's head by the authors he most admires.—LOWELL: *Swinburne's Tragedies.*

Mr. Price of the party, and who has formerly spent considerable time in Arizona collecting zoölogical specimens, leaves soon for Nevada to make further investigations.

They belong to the margins of lands, the space between the farms and the river, beyond the pastures, and where the marsh in flower becomes perilous footing for the cattle.—MRS. MEYNELL: *Color of Life.*

3. Nothing can be seen farther north, so turn once more to the bay on the west.

Stafford turned his head and listened, Mary too paused a moment in her occupation.

We could not find any suitable inns in Lerwick, so we rented nice rooms in the quiet home of a Shetland lady.

Leaving the park, we climbed over fallen trees and piles of rock, then, passing around a huge boulder, we came upon a scene which I shall not soon forget.

Mother ran to the door to welcome her, then she turned to me and said: "Come, Anna, this is to be your new sister."

When gathering up our things in the morning the axe could not be found, however, we considered ourselves fortunate that nothing else was missing.

The people of the United States from the time of George Washington have elected a President every four years. We differ in this respect from all European nations, even France which is in

a manner modelled after our government chooses a President only every six years.

4. Take the following translation from the Saxon Chronicle and rewrite it, putting all the clauses that are logically subordinate into subordinate form, as exemplified in brackets below:

Now Cynewulf and Westseaxna wise men deprived Sigebryht of his kingdom for unrighteous deeds, except Hampshire; and he held it until he slew the magistrate who dwelt longest with him. And then Cynewulf drove him out into Andred-forest; and he dwelt there, until that a herdsman stabbed him to death at Pryfetes-flood (and he avenged the magistrate Cumbran). And this Cynewulf often in many fights fought with Bretwalum; and about xxxi winters that he held the kingdom, he wanted to expel a noble, who was called Cyneheard (and this Cyneheard was that Sigebryht's brother). And then he heard that the king was with a small force in the company of a woman at Merantun, and surrounded him there, and besieged the chamber, before the men discovered him who were with the king. And then the king perceived that, and he went to the door, and then nobly defended himself, until he beheld the noble, and then rushed out upon him, and wounded him severely; and they all were fighting against the king, until that they had slain him. And then at the woman's outcry the officers of the king perceived the disturbance, and they ran thither whoever was then ready and most quickly. And the noble offered each of them money and life, and none of them would take it; and they were always fighting, until they all lay dead except one British hostage, and he was sorely wounded.

[Now Cynewulf and his West-Saxon councillors deprived Sigebryht, for his unrighteous deeds, of all of his kingdom except Hampshire, which he was still allowed to hold for a time. But upon his slaying the magistrate who had dwelt longest with him, Cumbran by name, Cynewulf drove him out into Andred-forest, where he dwelt, etc.]

III. CLEARNESS.

Clearness is the first requisite of all composition. Everything else should be sacrificed to it. No novelty of word or elegance of phrase should beguile a writer into penning a sentence that he knows may be misconstrued. He is free to do violence to almost any principle of rhetoric if he can show that clearness requires him to take such a course. Landor declared an obscurity to be worse than a defect in grammar.

Yet few things are more difficult to avoid than ambiguity and obscurity. No man is perfect master of a language. Let a writer do his best in composition and in revision, his work will not be above criticism. Readers will see in his words possible meanings that he, conscious beforehand of the intended meaning, would never discover. It follows that the best of writers can profit by criticism—indeed, the best writers are most likely to welcome it.

The great requisite to clear writing is undoubtedly clear thinking. But clear thinking is not all-sufficient—if it were there would be little use for books on rhetoric. The youth who wrote, "He cannot agree with Sir John Malcolm but rather with Mr. Mill that Lord Clive was forced to do what he did by circumstances," certainly knew exactly what he desired to say. But he had not yet a Macaulayan mastery of speech, he was not yet alive to the varied import of words and the arrangement of words. It is to these formal helps toward clearness of expression that we desire now to give our attention.

38. Collocation.—Things that belong together in thought must be kept together in expression. The value of this law will be realized when we pause to consider how many di-

verse elements with how many diverse relations often go to the making up of a single sentence. Take a simple case: "There is no form of government not basing its reason for existence on the claim of standing for the best common interests of the people governed." There are in this sentence six prepositional phrases used as modifiers and one participial modifier. Yet the sentence is clear, because the phrases stand in a normal order, each, with one exception, being a modifier of the word that directly precedes it. And, with one exception again, the influence of each preposition extends over the entire portion of the sentence that follows it. This intricate and yet simple construction may perhaps be shown to the eye in the following manner:

There is no form of (government not basing (its reason for existence) on (the claim of (standing for (the best common interests of (the people governed))))).

There is but one place here where the reader might go astray: it is just possible to read *on* with *existence* instead of with *basing*. But this slight danger is sufficient to make it plain that where such places are numerous, where the gaps are wider and the relations more intricate, the danger of obscurity increases rapidly.

1. *Loose Arrangement.*—It is easy to give amusing examples of the effect of stringing together the parts of a sentence or phrase in whatever order they may chance to come. Some of these unhappy collocations are among the curiosities of literature.

Black ladies' parasols.

Second-grade teachers' certificates.

A preparation for removing freckles in liquid form.

Does a gentleman belong to your club with one eye named Walker?

The newly wedded pair departed with the best wishes of their friends for a short journey.

It is when such constructions arise in business letters, in telegrams, in wills and contracts, that real difficulty ensues.

Do not send goods until further notice to Ohio this week.

Biographical dictionaries are full of such vexatious collocations as the following:

Henry VII., son of Edmund Tudor, Earl of Richmond.

Carlo Filangieri, an Italian general, son of Gaetano Filangieri, premier of the two Sicilies.

Where no obscurity results much freedom may be exercised in the collocation of elements. For example, a short modifier may, merely for the sake of euphony, stand nearer the part modified than a long modifier, even though the latter is more closely related. Or the dislocation may take place under stress of emotion, or it may be allowed in order to secure special emphasis or to avoid some ambiguity that would arise from the natural order.

The passage contains the utmost number that will come together into the space, of absolutely just, wise, and kind thoughts.

Ah, vision too fearful of shuddering humanity on the brink of almighty abysses! . . . Epilepsy so brief of horror, wherefore is it that thou canst not die?

Now the strawberry is the only kind I like of small fruits that grow wild in this vicinity.

I recognized in the disturbance on the opposite bank only another fierce struggle among the hungry animals for existence.

2. A relative clause should in general follow the substantive that it qualifies. If another substantive is allowed to intervene it may be impossible to determine immediately which is the antecedent of the pronoun. A sentence written not far above was discovered on rereading to be faulty in this respect. The sentence, which has been allowed to stand as an example, runs as follows:

And, with one exception again, the influence of each preposi-

tion extends over the entire portion of the sentence that follows it.

"Portion" is the antecedent of "that." Inasmuch as there was but one sentence under consideration there was little danger, perhaps, of reading "sentence" as the antecedent. Nevertheless the collocation is not good.

Here, again, there may often be reasons for separating the clause from the antecedent. And such separation may be allowed if there is but one possible antecedent, or if the context or sentence-emphasis makes it perfectly clear which word is the antecedent.

No man can practise virtue who does not know what virtue is.

Thrums is the name I give here to the handful of houses jumbled together in a cup, which is the town nearest the schoolhouse.—J. M. BARRIE.

3. *Only* is a word the misplacement of which is a common source of ambiguity. In the same category belong *alone, also, certainly, even, of course*, and other restrictive and emphasizing words. "The station of a syllable," says De Quincey, "may cloud the judgment of a council."

He only desires to pay for what he has ordered.

The buckeye grows also on the hill.

A certain position of the word *only* in the English sentence has come to be so familiar and so easy that it may be defended along with many another illogical idiom of the language. This position is just before the verb. "I only told my sister," "I shall only try once," are formulas that we hear and see every day. Professor Genung ("Elements of Rhetoric," p. 119) gives the example, "For fifty miles the river could only be distinguished from the ocean by its calmness and discolored water," and then remarks: "It is undoubtedly a fact, due to the so frequent misplacing of *only*, that people make the adjustment of sense uncon-

sciously; but this should not be taken as an excuse for the incorrect usage." Yet if the adjustment is made unconsciously we can hardly ask for more. The sentences are not obscure; and the rule, usually valid in rhetoric, that everything should be not only finally clear but immediately clear can hardly be insisted upon in this case, seeing that we have all learned the wisdom and formed the habit of holding in suspense the construction of the word *only*. Yet we must not depend upon this, to the forgetting of the fact that ambiguity may lurk here—the word will always bear watching.

EXERCISES.

Point out any causes of ambiguity or obscurity in the following sentences, and show how the defects can be remedied :

1. A method was invented of settling the question which both sides acquiesced in.

In 1886 Mr. Rowan finished an education begun in the old world at Watkin's Academy.

Sir John Spencer had several daughters, three of whom made great marriages. Elisabeth was the wife of Sir George Carey, afterwards the second Lord Hunsdon, the son of Elisabeth's cousin and Counsellor. Anne, first Lady Compton, afterwards married Thomas Sackville, the son of the poet, Lord Buckhurst, and then Earl of Dorset. Alice, the youngest, whose first husband, Lord Strange, became Earl of Derby, after his death married Thomas Egerton, Lord Keeper, Baron Ellesmere, and then Viscount Brackley.—R. W. CHURCH.

In April, 1585, the Antwerpers blew up the bridge across the Scheldt which Parma had constructed to prevent supplies from reaching the city. [This sentence means just what it says, but the arraugement can be improved so as to put the matter beyond any doubt.]

When it is intended to convey a tract of land from one person to another whereby the possession and control of the land passes

from the seller to the buyer it is necessary that the transfer be evidenced in some way, that the transaction be given such publicity that the new owner being known no further sales can be made to innocent third parties in order that the purchaser may have continuous and peaceable possession. It is not so many years since, when in Scotland, whenever a farm was bought and sold, a party of men assembled on it and went through the old form of the delivery of so much earth and stone, picked up off the land, from the seller to the buyer, or his attorney.

But by her side was kneeling her better angel, that fought with heaven by tears for her deliverance.—DE QUINCEY.

How well I recall the indomitable good humor under fire of him who fell in the front at Ball's Bluff, the silent pertinacity of the gentle scholar who got his last hurt at Fair Oaks, the ardor in the charge of the gallant gentleman who, with the death-wound in his side, headed his brigade at Cedar Creek !—LOWELL.

A beauty sleeps beneath yon quiet grass
Who dreamed her face the world might not surpass.
—LE GALLIENNE.

2. He was diligently scanning a leaf of a Bible which lay, torn almost to tatters, on the table before him.

One of the marvels of this country, of which, until recently, comparatively little has been known, is Crater Lake.

There are many soft rocks on the hills which are deeply embedded in the earth.

For it is certain that to the vulgar eye few things are wonderful that are not distant.

In the spring of 1893 occurred a snowslide near the Black Bear Mine in northern Idaho which is always referred to by the people there as "the big slide."

Problems tumble easily apart in the field that refuse to give up their secret in the study or even in the closet.—DR. PARKHURST.

Boys used to climb on to his stone roof with clods of damp earth in their hands, which they dropped down the chimney.—J. M. BARRIE.

The rabbit has the advantage of a knowledge of hiding-places
{ which it is not slow to avail itself of.
{ which it tries to reach when pursued.
{ which it has obtained from many a desperate chase.

3. The faithful study of rhetoric alone will enable you to remove your deficiencies.

Men turned loose upon the world in consequence flock to the cities.

It was not Jack's heart alone that leaped with joy when the promotion came.

Scrupp himself said that his story was not worth telling.

Scrupp said himself that his story was not worth telling.

I, of course, knew that the Shetland Islands lay somewhere to the north of Scotland, but—— [Supply the adversative statement.]

I knew, of course, that the Shetland Islands lay somewhere to the north of Scotland, but——

Again Wednesday was calm. Wednesday again was calm. Wednesday was again calm. Wednesday was calm again. [Froude uses the third form of this sentence to mean that, after a calm Monday and Tuesday, the weather continued calm on Wednesday.]

39. Conjunction.—Our langnage, with all its wealth of particles for accurate and flexible constrnction (see **37**, 4), is yet by no means equipped for indicating all varieties of relationship. We must use the same word *and*, for example, to connect coördinate clauses of a sentence, coördinate phrases of a clause, and coördinate words of a phrase. It is clear, therefore, that it will not always be an easy matter to effect the conjunction in such a way that the reader will see at once which parts are meant to be conjoined.

The following sentence will illustrate:

In paganism light is mixed with darkness and with superstition and error are blended religion and truth.

We may call in the aid of punctuation and, by placing a comma after "darkness," see light, but it is evident that the *and's* are helpless to remove the obscurity.

A little scrutiny will usually reveal what conjunction is intended, but danger of even a momentary misconception

should be avoided. In the following sentence as first written the portion after *and* is likely to be mistaken for the subject of a verb to come. The preposition *in* should be repeated. In the second form of the sentence such repetition is unnecessary.

This game is still played in Canada and some parts of the United States.

In Canada and some parts of the United States this game is still played.

EXERCISE.

Point out faulty conjunction in the following :

A little boy climbed a long bamboo pole which a man held on his shoulder and hung on to the top by one foot and one hand.

Each orange is placed on an inclined plane the bottom of which is open and becomes gradually larger and drops through according to its size, the largest remaining to the end.

It cannot be denied that a knowledge of our civil and political rights and the remedies for all infringements of them is a great help to one who must deal with the general public.

A jungle, abandoned to water-fowl and alligators, covered the site of the present Citadel, and the Course, which is now daily crowded at sunset with the gayest equipages of Calcutta.—MACAULAY · *Lord Clive.*

40. Restriction.—Words frequently accompany a noun for the purpose of restricting its meaning or application, thus: *this city, that city, the City of the Violet Crown, the cities that were destroyed by earthquake.* When a relative clause performs this office it is called a restrictive clause. Such a clause should in general be introduced by the relative *that* in order to distinguish it from clauses that are merely explanatory or parenthetical, clauses giving additional details about an antecedent that is already clearly defined. Explanatory clauses are introduced by *who* or *which.*

This rule would seem to be simple enough, and yet many writers find it difficult of application. Let us take several clear examples first:

Restrictive: The house that stands on the summit of yonder hill is the oldest in Contra Costa County.

Explanatory: Our house, which is the oldest in Contra Costa County, stands on the summit of yonder hill.

In the first sentence the relative clause is absolutely necessary to the understanding of the subject, is indeed an inseparable portion of the subject. In the second sentence the relative clause may be dropped entirely (since the subject is already defined by the word *our*), or it may be thrown into the coördinate form: "Our house (and it is the oldest, etc.) stands on the summit of yonder hill." For this latter reason the relatives *who* and *which* are sometimes called coördinative. But more difficult cases will arise:

In this climate the plants receive the necessary moisture from the fogs and dews, and escape the beating rains which [that?] would knock the ripening seed from the pods.

The article *the* seems to call for a restrictive clause, and yet the sense is hardly restrictive. In fact the real restrictive clause is only implied, not expressed; thus: "They escape the beating rains [that characterize other climates] which [were they experienced here] would knock the ripening seed from the pods." In other cases it is almost impossible to determine whether the restrictive or the explanatory force is the stronger:

Oh, beware, my lord, of jealousy: it is the green-eyed monster which doth mock [var. *make*] the meat it feeds on.—*Othello*, III, 3.

The matter of chief importance is that we observe the distinction wherever necessary to avoid ambiguity. The two following sentences mean very different things:

The engineers that refused to submit were discharged.

The engineers, who refused to submit, were discharged.

There are some exceptions to the rule as given above. In restrictive clauses *who* or *which* is preferred to *that* in the following cases:

(1) After antecedents referring to either persons or things (*many, some, all,* and the like). When persons are referred to, *who* is used, since *that* does not serve to distinguish.

(2) When the relative pronoun is governed by a preposition (unless the preposition comes at the end of the clause).

(3) Usually when there is some break in the continuity of the sentence immediately after the pronoun.

(4) Often when another *that* stands near, making the repetition of sound unpleasant.

It may be noted that in all of these cases the absence of a comma between the antecedent and the pronoun will still serve to indicate the restrictive force of the clause. Examples:

(1) The few who were rescued were brought back on the Westmoreland.

(2) Let me explain to you the situation in which I am placed. [But, "the situation that I am placed in."]

(3) We do many things which, if we obeyed the dictates of our conscience, we should not do.

(4) That book contains other passages which run counter to that doctrine.

The writers who (!) consistently observe the distinction between restrictive and explanatory relative pronouns are very few in number. Perhaps the numerous exceptions to the rule have served to break it down. Perhaps too there has been too much pedantic insistence upon it. For, after all, the cases of real ambiguity are not many. And, we suspect, the cases in which there is any delicate shade of meaning worth preserving are likewise not many. Or it may happen that as much is lost as is gained. Why, for

instance, should we adhere to the rule in a case like the following ?—"Passing round a huge boulder, we came upon a scene which I shall not soon forget." We cannot stop at the word *scene*—the word has no definition beyond what is given in the relative clause. Is the clause not then restrictive ? And yet such characterization of the scene as is given by this clause is not anything inherent in the scene—it is only a by-fact, as it were, and its accidental nature is best conveyed by *which*.

EXERCISE.

Discuss each of the following sentences. Is the relative clause restrictive or explanatory ? Is the relative pronoun properly used ? Is the punctuation correct ? Supply the proper pronoun—*who*, *which*, or *that*—where the omission is indicated by a long dash.

The second pedestrian who was lame carried a cane.

I arrived at the appointed time and my friend took me to the kennels from which four large greyhounds were liberated.

I arrived at the appointed time and my friend took me to the kennel in which he kept his favorite greyhound.

It will be noticed that the last doctrine raises a point which seems to require explanation.

It is a game that, I warn you, you will soon weary of.

The snow —— had been thoroughly soaked by the rain began to slide down the mountain.

Each Chinaman has a lined basket —— he draws after him along the row on —— he is working.

It was the great full moon —— had just risen —— he had mistaken for the tower-clock of the Oregonian Building.

The tiger-beetle is found widely distributed in California, frequenting for the most part those regions —— are sandy and of a temperate climate.

The tiger-beetle is found widely distributed in California, frequenting for the most part the waste regions —— are sandy and of a temperate climate.

She said in a tone —— was intended to be emphatic but —— was choked with tears, etc.

Crown him—that, and then I grant we put a sting in him, which, at his will, he may do danger with.—*J. Cæsar*, II, 1.

Study also the use of relatives in some of the selections in Appendix C—e.g., XXII, 15.

41. Negation.—Sentences are often made obscure by a careless use of the negative. In the first place, too many negative words tend to confuse the reader. In the second place, it is not always clear just how much or what part of the statement the negative is intended to cover. The "if not" construction is peculiarly hazardous. Examples:

You cannot deny that you did not give me warning until there was no longer opportunity to be of service.

They are brought face to face with the fact that law rules the world and governs success and not chance.

I regard the injury as serious, if not fatal. [Is the injury possibly fatal, or probably not?]

NOTE.—In English two negatives make an affirmative. *Nor* is not required between alternatives of a sentence that stands in the negative form, though it is sometimes preferable to *or* because it is more emphatic. *Nor* must follow *neither*; *nor* may also stand between two coördinate negative statements, where it is equivalent to *and not* and provides the only negative necessary in the second statement.

EXERCISE.

Criticise the use of negatives:

A few glimpses which I have had into her past have revealed traces of sorrow and heartache which I could scarcely believe had not been entirely foreign to her experiences.

It was not till seventeen years after the treaty that the Acadians could be brought to take the oath without qualifications which made it almost useless.

There were not many rime combinations unknown to the Elizabethans, and the sequence a b b a forms no exception.

There was no slugging or fighting, as had been predicted.

Humane treatment and wholesome influences as well as strict discipline could not be supplied in the penitentiary system.

You cannot carry a full course of study as well as keep up the necessary exercise and make a living.

He also shows that man and woman are not the same, one being merely undeveloped.

His body was not huge and unwieldy because of a certain limit he imposed upon his appetite.

Mr. Davenport, a local writer of talent, if not genius, contributes a poem.

Never omit *I* from a sentence in a letter merely as a matter of taste.

Nothing suggestive of the slums nor the prison is ever mentioned nor presented to their gaze.

They were never seen nor heard of again.

There is no puny carping nor cavilling in the process.

42. Ellipsis.—Brevity is nearly always desirable, and the art of throwing away superfluous words is, as we shall see later, one to be cultivated. But certain ellipses are inelegant or best confined to colloquial speech—the omission of the relative pronoun, for example, as in "You are just the man I am looking for." Other ellipses result in obscurity and are therefore to be avoided altogether. They are of great variety, ranging from the omission of an article or a preposition (cp. **39**) to the omission of an entire clause. Examples will be of more service than analysis:

You can procure them of the grocer and druggist.

Being just now much in need of money, a friend of mine suggests that I write to you.

Their ammunition, too, was giving out as well as the English.

Between the chief building and western wing arose a very tall and rather slender square chimney of hard Dutch bricks, alternately black and red. [Supply *made* after *chimney* and the attachment of *black and red* becomes at once apparent.]

Early Roman beliefs differed somewhat from the Greeks. [Write "from those of the Greeks," or "from early Grecian beliefs."]

He was not half so eager to see her as her brother. [Supply after *as* either *was* or *to see*, according to meaning.]

Miss M. E. Stratton, a teacher in the Franklin High School, disqualified for the university by Professor Brooks, writes in explanation. [It is the high school which the writer meant to say was "disqualified."]

Passing down the pier later in the day we noticed all the shops were filled with women. [At first reading *shops* will be taken as object of *noticed*.]

I am so glad he came.

The fault exemplified in the last sentence is peculiarly distressing. It is sometimes said to be peculiarly feminine. This *so* is practically meaningless without something to measure it by, and the reader naturally expects a complement. This is also true of certain demonstrative words, such as *the* and *that*. Take the sentence, "If the questioning faculty of a child be not wisely directed he soon becomes disagreeable and easily grows into that deplorable condition of the overinquisitive person who is shunned by all." Use simply *the* instead of *that* before *deplorable*. The *that* would appear to be an appeal to the reader's own knowledge—a sort of "you know what." A disturbing element is introduced and much of the direct force of the statement is lost. Besides, *that* leads one to expect a defining clause following, and thus the reader is deceived. Mark a similar abuse of the word *the* in the third example cited on page 164.

There is a species of ellipsis often affected in letter-writing, viz., the omission of the pronoun *I*. It is more a violation of good taste than of clearness. It certainly does not help to relieve a letter of any egotistic tone, for self-consciousness is more conspicuous where the *I* is omitted than where it is naturally used. And as for brevity, the rule even among business men is "courtesy before brevity." The following is an example of the error:

Have received your invitation to spend a week with you in the country, and will accept with pleasure.

EXERCISE.

Make the sentences clear by supplying omitted words:

That is the way I learned.

The plantlets are dug up and planted in a new bed.

He learned from the hotel register that his uncle and daughter were in the city.

He holds that the education of woman is necessary, but in accordance with natural laws.

When in Japan last year it was my good fortune to make the acquaintance of Fukuchi Gen-ichiro, who is frequently described in the Japanese newspapers as "the peerless dramatist."

Having been born and raised in Georgia, I am more familiar with her geographical conditions than with any other State or country.

On either side grow thrifty, bright-colored carnations, whose spicy fragrance, though mingled with magnolias and roses, yet remains distinct.

The officer was better disposed to England than France.

At first this piece pleased the people less than the critics.—MACAULAY.

The writers first named are known to have been scrupulous in their use of good English, and no other.

Miss Bates looked about her so happily.—JANE AUSTEN: *Emma.*

And then it is so easy to see that she has such a happy, contented disposition.

Prof. E. Pitti, who teaches music, says William Dodge, the capitalist, kicked him down a flight of stairs.

The actual wrong, Pompilia seemed to do,
Was virtual wrong done by the parents here.—BROWNING.
And this dead Youth, Asclepios bends above,
Was dearest to me.—*Id.*

43. Reference.—Few things betray the loose thinker or the inexperienced writer so readily as his management of reference-words. By "reference-words" are meant all

words used to refer to words or ideas already expressed or soon to be expressed—all words that take for granted and point to some definite idea in both writer's and reader's mind. Pronouns and pronominal adjectives and adverbs constitute the majority of such words. The difficulty lies in making the reference both clear and precise. We note three common faults :

1. There may be ambignity of reference.

No sooner was the heavier bag removed from the chest than he motioned to Atkins to lend a hand, and together they carried *it* into the adjoining chamber.

Thus is plainly shown what our policy has been in this matter, and any reasonable person who has made a study of the question will admit that it is *one* of great importance to our country.

There are several devices for avoiding this sort of ambiguity. Rearrangement is often helpful, and sometimes such words as *this, that, the former,* will make the reference clear. But the best device, which is really the absence of device, is simple repetition. "Avoid absolutely," writes the Duke of Argyll, "such phrases as 'the former' and 'the latter,' always preferring repetition to the use of such tiresome references." *

2. The reference may be unnatural or unexpected because the thing referred to is not the most prominent subject of thought. It should be borne in mind here that the subject of a sentence is usually considered the subject of the discourse for the time being. Accordingly, when there is a change of subject, it is not often safe or easy to make the change through a pronoun. Nor, when there is a change of reference, is it safe to repeat a reference-word already used.

The brownie did not originate in Palmer Cox's brain, but was taken up and developed by him. *He* was born in Granby, near

* George Bainton : "Art of Authorship," p. 263.

Montreal, Canada, and there, as a child, heard the goblin and fairy tales which the Scotch and Irish people told their children.

The failure of the National Bank of Illinois came as a great surprise to the public last week, because *it* had been considered for a quarter of a century one of the most conservative financial institutions in the country.—*The Nation.*

In an admirable book by Dr. Strong, called "Our Country," which was published several years ago, *he* says something to the same purport.

He had spent most of his life in the Western country, and he knew *its* history thoroughly, especially *its* darker side.

3. The reference may be to something only implied, or to something expressed in such a manner that the reference-word does not accord with it. (See also **31**, 9.)

My trip to the World's Fair included a brief visit in Utah. During the stay I learned much concerning the present condition and history *of this people.*

Those who have never felt an earthquake cannot imagine the sensation one has *at such a time.*

Language is constantly changing, and this slang element plays no small part in producing *it.*

EXERCISES.

Correct doubtful and inexact references:

1. He managed to convey a message to the captain of the Guards, notifying him of the danger that threatened him.

Another story, equally strange, was told me by the same friend. It happened on the same day on which the previous adventure occurred.

The evolutionary wing of Socialism is rational in many of its tenets, and more rational in the means used for securing their ends.

Merchants spend considerable money in advertising, and the successful ones all do so.

2. Paragraph third begins with a good topic. But it is very loosely adhered to.

There seems to be a special odium attached to the work of dish-washing, and, so far as I have observed, it is a great bugbear in every household.

Isolation of lepers has done much toward eradication of leprosy in Europe and America, but it may still be found in localities where this simple method of control is neglected.

The motion of the birch reminded me of the gondola, and they represent among water-craft the *felidæ*, the cat-tribe, stealthy, silent, treacherous, and preying by night.—LOWELL: *A Moosehead Journal.* [See **31**, 9.]

But the poet of the *Faëry Queene* was only an Englishman to the myrmidons of Tyrone. He was no Alexander to spare Pindar's house. In October . . . fire was set to Kilcolman Castle. Spenser and his household had to escape for their lives.—A. B. GROSART.

The extended and sympathetic review of Philip Gilbert Hamerton's autobiography in your last issue recalled to me some correspondence I had with him a few years since.

To prepare a good bird-skin requires great care from the moment it is shot to the time it is ready for mounting.

3. The question has often been raised whether or not newspaper advertising pays, on account of the great expense incurred in keeping them running.

It was, however, the influence of some Japanese printed pictures given to me by a lieutenant in the navy, who had brought them from there as curiosities, which gave the real impulse to the treatment I then adopted.

If your photographer or stationer has not got this envelope show him this one and have him write to his jobber and obtain them for you. It's the only proper way to mail your photograph. Don't accept any other.

Bare ground is not so apt to draw frost as it would otherwise.

The early history of California, as well as that of to-day, shows the evil results of this system of land-grants.

A foreigner once said that he could always tell an American girl by the slang she used and the gum she chewed, certainly not very desirable qualities.

The finest lectures can be heard there, and the same is true of

the instruction given. . . . But one cannot attend lectures all the time. At least that was my condition.

For further examples of loose use of reference-words see Appendix B VII, XI (2, 4), and XIII.

IV. EFFECTIVENESS.

We have considered the nature of the sentence, the rules that must be followed to insure correctness of structure, and the principles that underlie clearness. These are the essentials of composition. But most writers will desire something more. Correctness and clearness they must have—effectiveness they would like to have also. To attract and arouse the reader, to make words strike home—this is an achievement beyond the mere communication of thought. Among all the ways in which an idea may be expressed, what one or two ways are the best? So far as this problem enters into the material and construction of sentences, we take it up here.

44. Conciseness.—The writer's first attention should be given to the process commonly described as "boiling down." That is, he should concentrate all his strength upon the chief thing or things he has to say, resolutely discarding everything that is unessential. This process belongs to the early stages of composition, and the value of it has already been dwelt upon (**8**). But after the material is duly condensed and the writer is engaged in the actual writing he must grapple with the further problem of saying what he has determined to say in the briefest possible way consistent with clearness, of finding the most concise forms of expression. He must study simplicity and directness. Too many words are quite as fatal as too much matter. Examples will best show how much is lost to effectiveness through the various sins against conciseness.

1. *Tautology* consists in the unnecessary repetition of an idea in different words. It frequently takes the form of pairs of words that are practically synonymous. It may be either thoughtless or wilful.

The steamships make quicker time, but their freight rates are higher, while the sailing-vessels are slower, but charge lower rates.

This is the only safe anchorage anywhere afforded the ships in the whole group of islands.

Then he returned to the hotel amid the admiration and wonder of the fatigued and worn officers.

In the Book of Common Prayer synonyms were purposely used in order that the language might be more generally intelligible, thus: "assemble and meet together," "pray and beseech." Some similar specimens of tautology, too, that have descended to us in stereotyped forms may be used without offence in non-scientific work: "with might and main," "pure and simple," "to rack and ruin."

2. *Pleonasm*, so far as it can be rhetorically distinguished from tautology, consists in such a repetition of idea as is frequently involved in the overlapping sense of different words or different elements of a sentence.* For example, in the sentence, "I tried hard to fix upon my mind a lasting impression of the city we were leaving," the idea in "lasting" is already involved in the word *fix*. This species of plethora is much more subtle than tautology and more difficult to avoid.

We tried a number of experiments.

I never supposed it could be possible.

Every winter southern California is frequented by numbers of tourists.

The causes of Japan's recent successes in the war with China

* In grammar pleonasm is applied to structurally redundant words, as in "He that reproveth God, let *him* answer it," "Thy rod and thy staff, *they* comfort me." Also any tautological word or phrase is called "a pleonasm."

may readily be accounted for. [We account for successes, not for causes. In accounting for successes we give causes.]

It was probably thirty years later before men perceived its significance. [Either omit "later" or substitute "that" for "before."]

3. *Circumlocution* consists in the use of roundabout forms of expression, involving words that could be dispensed with if the construction were simplified. It is usually due to want of skill, though it is sometimes premeditated.

Small peculiarities are very easy to acquire, and when a person does acquire a peculiarity he finds that it is very hard to rid himself of it.

This cutting down of the trees causes the rains to be more severe.

The awkwardness of the latter sentence is readily felt, but it is not easily remedied. "This deforestation augments the severity of the rains" is too pedantic. Perhaps one might write, "This destruction of the trees results in more violent rainstorms."

Prolixity consists in a superabundance of matter, a crowding in of unimportant and tedious details. Combined with circumlocution of expression it gives *diffuseness*. *Verbosity*, on the other hand, is a superabundance of words; *verbiage* is words without ideas. *Redundance* and *superfluity* are general terms applied to an excess of either ideas or words. Whatever can be shorn away without loss is redundant or superfluous.

4. *Excessive Predication* is a serious obstruction to force of style, and is the mark of an inexpert writer. In the historical development of English prose the number of verbs used in proportion to other words has grown steadily less. We have learned how to assert without really asserting. Sometimes we make an expressed verb do duty for two or three verbs that are suppressed; or a finite verb becomes a

participle; or a clause is reduced to a prepositional phrase, or even to a single word. Practised readers have no difficulty in understanding these compressions. Indeed, the compressions are in themselves a stimulus to mental alertness, and perhaps this is the secret of their force. Note in the following sentences, both from Froude, and both good examples of the modern vigorous style, how many verbs have been suppressed and how many really separate assertions have been condensed into one.

Dreams were ranged against realities, fiction against fact, and imaginary supernatural patronage against mere human courage, strength, and determination.

The Duke, with the prospect of a rising sea, without pilots who knew the coast, afraid of the Downs for fear of the Goodwin Sands, and of Margate on account of the banks and shoals in the mouth of the river, determined to bring up in Calais Roads and wait there till Parma was ready.

Compare with this style the following, from Malory's "Morte d'Arthur."

And then they rode to the damsels, and either saluted other, and the eldest had a garland of gold about her head, and she was threescore winter of age or more, and her hair was white under the garland.

For illustration's sake, we might venture to modernize this thus: "And then they rode to the damsels, saluting each other. And over the white hair of threescore winters, the eldest wore a garland of gold." The gain in force by compressions of this kind may be seen from the following:

At New York such exorbitant pilot fees are not charged as is the case at San Francisco.

At New York, pilot fees are not so exorbitant as at San Francisco.

The Canyon is called Red Rock Canyon, because the rock that is found there is of a reddish color.

The Canyon is called Red Rock Canyon, from the color of its rock.

As those on shore watch, the steamer grows smaller and smaller.

To the watchers on shore, the steamer grows smaller and smaller.

Our speech is full of these compressions. We seldom realize, perhaps, the extent to which we carry this evasion of predication. "The similarity between them" means "the similarity that exists between them." "God willing" means "if God so wills." "At table" is made to stand for "when he is eating." "As men" may mean "by virtue of the powers that we possess because we are men." Let almost any sentence of modern prose be examined, and some compression of this kind will be detected. Poetry shows it in a high degree.* But the moment compression is carried so far that the reader cannot follow, obscurity results, and we have the elliptical style familiar to us from many of Browning's poems. (See **42.**) For example, the omission of subject and verb from the first part of the following sentence (by Lowell) gives force, but the further omission of the concessive particle "although" results in temporary obscurity:

A born fanatic of fresh air, I found myself glad to see the windows hermetically sealed by the freezing vapor of our breath, and plotted the assassination of the conductor every time he opened the door.

There are other kinds of compression, too, that for one reason or another are not tolerable. The following may serve as examples, the caret indicating the places where elision becomes harsh:

The discovery of the fire was ^ by accident.

The only college paper ^ while I was at Harvard was the *Advocate.*

* See L. A. Sherman: "Analytics of Literature."

I shall never forget one very heavy earthquake shock ^ in northern California when I was small.

Instead of ^ suicidal thoughts he now desires to love and to be loved, to be a man among men.

She liberated Orleans, that great city, ^ so decisive by its fate for the issue of the war, and ^ then beleaguered by the English with an elaborate application of engineering skill unprecedented in Europe.—DE QUINCEY.

Emerson's Journal contains some wise counsel on this point:

"Our aim in our writings ought to be to make daylight shine through them. There is wide difference between compression and an elliptical style. The dense writer has yet ample room and choice of phrase and even a gamesome mood often between his words. There is no disagreeable contraction in his sentence any more than there is in a human face, where in a square space of a few inches is found room for command and love and frolic and wisdom, and for the expression even of great amplitude of surface."

EXERCISES.

1. Correct tautology in the following sentences:

Before us was a barren and desert waste.

The captain did everything he could to afford us all possible comfort.

Hundreds of men are employed in the Utica mine, most of them working under ground and some of them above ground.

Moscheles was fifteen years Mendelssohn's senior, but they agreed perfectly, even though Moscheles was older.

Cicero was perhaps more indebted for this union to Catiline rather than to himself.

When everybody is agreed about the advantages of an education, it is hard work arguing without an opponent.—*The Nation.*

The very language which they both of them use in schooling us to reach this aim is often identical.—ARNOLD.

Both the people and their faith possess in an unparalleled degree that adaptability of life force which accommodates and fits

itself to all circumstances and surroundings without ever losing their identity.

2. Eliminate pleonasm from the following sentences:

New methods are being substituted instead.

Summons to luncheon called us away.

William Lloyd Garrison first initiated the movement.

People flocked in from nearly every section of the entire country.

The streets partake of the general desolate nature of the whole place.

The wheel of progress has turned a revolution.

What opinion has he in mind?

Upon his face you could read the symptoms of threatening disease.

Something dangerous threatened seriously to undermine his health.

Let us try to extricate ourselves from this bewildering maze of words.

All divisions of society must inevitably come into contact, though they need not necessarily fuse.

The extent of the wheat-fields reached as far as the eye could follow.

This peculiar mountain structure gives rise to the existence of cascades.

The teachers did all in their power to make it as pleasant for me as they could.

I tried in vain to stop the flow of questions constantly issuing from her lips.

The cost of labor in doing the work is at the rate of a dollar a day per man.

Never before has there been such a serious effort made as at present.

He resolved never again to review a book until he first knew how it was written.

The cherry was not introduced for several years later.

The object of this education was more for general culture than for practical usefulness.

The main motive of the people in seeking the higher education is for bread-winning purposes.

The reason why examples have not been provided for the chapters on Elegance and Naturalness is because I think that these elements of style are not to be taught by formal application of rules.

3. Simplify the following circumlocutory sentences:

The plant will not stand being taken away from where it grows.

The quarantine officers examine the trees, and if any are infected they are destroyed.

He thinks it is a rare case for any one to recover from the terrible wound of these poisonous spines.

Woman, through generations of acquiescence, has become prepared for the acceptation of the limits prescribed for the realm of her intellect.

The men must be very quick on their feet and good log-rollers if they do not wish to lose their lives, as the occupation is a very dangerous one.

In those days, if any experiments were performed, they were performed by the instructor, who brought the necessary apparatus into the class-room and performed the experiment himself before the class.

The cause of this seems to be that the people make voluntary choice between the city and the country, and prefer the city. The excitement of city life attracts them. It perhaps alleviates in a measure the woes of their poverty by causing it to be forgotten. Also in the cities all find companions in the same condition as they themselves are in, which is a great attraction to them, for the social instinct in man is powerful.

4. Reduce, so far as possible, the predication in the following sentences:

They did everything they were able.

I had not long to wait for the mystery to be solved.

It reminded me of a writing exercise I had once taken.

They had, since they were mere boys, been compelled to earn their own living.

Living in as warm a climate as they do, very little clothing is required.

It being hot and dusty, our climb to the summit was very slow.

Mrs. Booth's address was so interesting and so well delivered that she held the attention of all.

Almost every girl, when she has attained a certain age, is told that the time has come when she must commence taking piano lessons.

About noon the sun was suddenly hidden by dark clouds, and the wind began to blow and moan in a manner which indicated a storm.

At the western extremity of this sheet of water was a fine large meadow which demanded particular attention owing to the contrast which its deep green color made with the surrounding whiteness of the granite.

The day set for the trip arrived and the girls had but just finished eating their breakfast when the stage appeared for its three passengers. A ride of fifteen minutes brought them to Alum Rock Avenue, a smooth and level road which is about two miles long and is well shaded by rows of tall pine-trees.

5. Simplify by any kind of condensation the following sentences:

The roads were in very bad condition and the wind was directly against us, so we had hard riding.

The hall was exceedingly noisy on account of having so much machinery in motion at once.

The immense plains, covered with sage-brush and a species of palm, made a dreary appearance, as the parched condition of the soil seemed to retard their growth, making them appear scraggy and ill-nurtured.

The crow has a deacon-like demeanor and garb, but it is doubtful whether his character is moral, for all smaller birds are hostile to him. [Reduce to a single assertion. See Lowell's "My Garden Acquaintance," Prose Works, Riverside edition, III, 209.]

People who have always lived in countries where much wine is manufactured are not given to excessive indulgence in intoxicating drinks, but people who live in climates where wine is not found to so great an extent frequently, when the opportunity is

offered, fall into the vice of intemperance. [The thought may be adequately expressed in two sentences of eight words each.]

Before we enter into the treatise of their customs, it is first needful to consider from whence they first sprung; for from the sundry mauners of the nations, from whence that people which now are called Irish were derived, some of the customs that now remain amongst them have been first fetched, and since they have been continued amongst them; for not of one nation was that people, but of many and of different conditions and manners. But the chiefest which have first possessed and inhabited it, I suppose to be Scythians, which, at such time as the northern nations overflowed all Christendom, came down to the seacoast, where inquiring for other countries abroad, and getting intelligence of this country of Ireland, finding shipping convenient, passed over thither, and arrived in the north part thereof, which is now called Ulster, which first inhabiting, and afterward stretching themselves further into the land as their numbers increased, named it all of themselves Scuttenland, which more briefly is called Scutland, or Scotland.—SPENSER, *View of Ireland* (1598).

6. As an exercise of the opposite kind, expand the following into less hurried and less crowded sentences :

This cannot be said of Robert Burns, who, born, as was said, a year or two after Blake, made his first literary venture three years after him, in 1786. Most people know that the publication, now famous and costly, called "the Kilmarnock Edition," was originally issued in the main hope of paying the poet's passage to Jamaica after an unfortunate youth of struggle, and latterly of dissipation. Nay, even after the appearance of the *Poems* and their welcome, he still proposed to go abroad. He was summoned back to Edinburgh to reprint them, to make a considerable profit by them, and to be lionized without stint by the society of the Scottish capital. He then settled down, marrying Jean Armour, at Ellisland, in Dumfriesshire, on a small farm and a post in the Excise, which, when his farming failed and he moved to Dumfries itself, became his only regular means of support. He might have increased this considerably by literature ; but as it was he actually gave away, or disposed of for trifling equivalents, most of the

exquisite songs which he wrote in his later years.—GEORGE SAINTSBURY.

45. Sentence-length.—The length of sentences cannot be governed by law. The number of words that may enter into a single sentence without necessarily destroying its unity is unlimited; it may be one, it may be a thousand. But length will affect character, or, perhaps it would be more accurate to say, character determines length. Subtlety, gravity, sublimity, demand long sentences. Simplicity, passion, assurance, find expression in laconic form. The choice, therefore, between the long and the short sentence must be determined by many considerations. He who would become a master of style must try to make himself a master of both.

English sentence-length has a history. The average number of words in the sentence as used by writers of different periods has been learned by actual count to be as follows :*

Fabyan's Chronicle, 1516,	63
Hooker's Ecclesiastical Polity, about 1600,	41
Macaulay, 1800–1859,	23 +
Emerson, 1803–1882,	20 +

The shortening of the sentence with the development of style is remarkable. There are good writers of our own century whose sentences would still show a high average of words—De Quincey for example—but the general tendency is clear. The minimum limit consistent with good taste would seem to have been reached by Macaulay, possibly even passed. The sentence which is tolerated from the oracular Emerson, would be only ludicrous from the pen of a less aphoristic writer. Look at several good examples of both kinds :

But now that we may lift up our eyes (as it were) from the

* L. A. Sherman : "Analytics of Literature," p. 256.

footstool to the throne of God, and leaving these natural, consider a little the state of heavenly and divine creatures : touching angels, which are spirits immaterial and intellectual, the glorious inhabitants of those sacred palaces, where nothing but light and blessed immortality, no shadow of matter for tears, discontentments, griefs, and uncomfortable passions to work upon, but all joy, tranquillity, and peace, even for ever and ever doth dwell : as in number and order they are huge, mighty, and royal armies, so likewise in perfection of obedience unto that law which the Highest, whom they adore, love, and imitate, hath imposed upon them, such observants they are thereof, that our Saviour himself being to set down the perfect *idea* of that which we are to pray and wish for on earth, did not teach to pray or wish for more than only that here it might be with us, as with them it is in heaven.—HOOKER : *Eccl. Pol.* I, iv, 1.

As much virtue as there is, so much appears ; as much goodness as there is, so much reverence it commands. All the devils respect virtue. The high, the generous, the self devoted sect will always instruct and command mankind. Never was a sincere word utterly lost. Never a magnanimity fell to the ground, but there is some heart to greet and accept it unexpectedly. A man passes for that he is worth. What he is engraves itself on his face, on his form, on his fortunes, in letters of light. Concealment avails him nothing, boasting nothing. There is confession in the glances of our eyes, in our smiles, in salutations, and the grasp of hands. —EMERSON : *Spiritual Laws.*

Fight for Christ, for religion, and for the holy sacraments of our faith. The prayers of all Christian people, the blood of the martyred bishops, friars, priests, and laymen, shed in that your land, cry to God for your victory. The saints in heaven are interceding for you. The priests on earth stretch forth their consecrated hands night and day for you. Our Saviour himself is among you in the blessed sacrament. Fear not. The enemy is falling by his own weakness. The English nation will turn from the setting sun, and follow no more the broken fortunes of a mean and filthy woman. The heretics are but few, and of all men are most effeminate, most dastardly, least capable of war. The angel of the Lord will scatter them. Take heart. Quit yourselves like men. I shall myself soon be with you. Each day ap-

pears a year to me till I enjoy your presence in the Lord.—Abstract of *Letter* by Cardinal Allen in Froude's *History of England*, XXXVI.

The abuse of the short sentence may be illustrated by the following passages. They are the beginning and the end of a religious tale called "She of the Holy Light," sincere enough but greatly overwrought.

Hell was moved! The cattle stood still beneath a burning sun. Herds were crowded together panting and breathless. The earth throbbed with an electric thrill. A tremor crept through the herds. Lightning flashed. . . .

When Lord Carleton heard all, he at once exclaimed: "Garangula has done this work! I believed it when I first saw them at the Exhibition—I have always known he was great; I must see him once more.

Lord Carleton sought long. Rome waited.

Sentence-length is largely a matter of sentence division. Where Hooker or Spenser would write a long complex or compound sentence, with many clauses, Macaulay would write a number of simple sentences, dispensing perhaps with many of the connectives (see **26**). Compression and ellipsis will also help to shorten the sentence. Sometimes it is only a matter of punctuation. Where another man would write, "Other causes might be mentioned, but it is chiefly to the great reformation of religion that we owe the great reformation of philosophy," Macaulay puts a period after "mentioned." Where another would punctuate, "The country was under water; the winter approached; the weather became stormy," Macaulay prefers: "The country was under water. The winter approached. The weather became stormy." It might seem at first that mere punctuation cannot affect style; and yet it does. In that last sentence, as Macaulay writes it, every fact is given additional weight and import by being set apart from every other fact. It must be remembered, however, that

there is a loss to offset this gain. There is a loss of proportion: details may be given unmerited prominence. And there is a loss of correlation: we do not see readily how to mass the separate elements.

Macaulay's command over sentences of varying length may be studied in Appendix C XXII 20–22. There can be little question, on the whole, that the short sentence is one of the elements of a good style; it is certainly one of the elements of a vigorous style, and a writer's mastery of it is one of the tests of his power. Such authors as James Anthony Froude and Edward A. Freeman have frankly admitted how much they learned from Macaulay in this respect. To be able to write spontaneously and in the proper place a sentence of two words is no small achievement. The unpractised writer may not write very long sentences, because of the poverty of his thought, but nevertheless, through want of skill in construction, the sentences may seem long and ponderous. Such a writer will certainly find it worth while to practise brevity. The following work was produced as a result of such practice, and the gain over the writer's customary labored style was marked. The work of course leaves much to be desired; it runs to the other extreme and becomes unpleasantly "choppy," but with further practice the writer would probably return to longer sentences and carry with him a flexibility of style that he did not possess before.

In the early part of the nineteenth century the two-wheeled hobby horse was invented. This machine had a clumsy frame. Its seat was low enough to enable the rider to touch the ground with his feet. The rider walked or ran far enough to give the hobby horse sufficient momentum to enable the rider to coast for a few yards. People soon tired of this ridiculous toy. But, ridiculous as it was, the hobby horse had a good effect on inventors. They began experimenting in order that a more useful machine might be produced. The result of their labors was the

three-wheeled velocipede. This velocipede much resembled those toys of the same name which are now sold to children. It had pedals attached to the axle of the two front wheels. The handles were much like those of a modern bicycle.

EXERCISES.

1. Discuss the merits and defects of the sentence division (punctuation) in the following:

The fact was that they both needed a tonic. And they got it.—KIPLING.

Natives hated Strickland; but they were afraid of him. He knew too much.—*Idem.*

Sudden prosperity had turned Garrick's head. Continued prosperity had soured Johnson's temper.—MACAULAY.

The English had not suffered at all. Hardly a man had been wounded. But neither had they any captures to boast of.—FROUDE.

Next in importance comes the assistant city editor. To him are given all the powers of his chief during the latter's absence from the office. The night editor has various responsibilities resting on his shoulders. Between him and the foreman nightly occurs a quarrel as to the positions which various matters of news shall be given. [See also **26**, exercise 2, and Appendix B VI.]

2. Cut up the following passages into short sentences:

Since the promises of support on which he had relied had not been kept, and since his family could do nothing for him, Johnson found himself, as the time drew near at which in the ordinary course of things he would have become a Bachelor of Arts, at the end of his resources, unable to pay even his small debts to Oxford tradesmen, and accordingly, in the autumn of 1731, he was under the necessity of quitting the university without a degree. [For the original, see Macaulay's Essay on Samuel Johnson, ¶ 4.]

If we may not institute a comparison between Macaulay and great actors on the stage of affairs, at least there can be no ob-

jection to the introduction of Southey as a standard of comparison. Southey was a man of letters pure and simple, and it is worth remarking that Macaulay himself admitted that he found so great a charm in Southey's style, as nearly always to read it with pleasure, even when Southey was talking nonsense. Now, take any page of the *Life of Nelson* or the *Life of Wesley ;* consider how easy, smooth, natural, and winning is the diction and the rise and fall of the sentence, and yet how varied the rhythm and how nervous the phrases ; and then turn to a page of Macaulay, and wince under its stamping emphasis, its over-colored tropes, its exaggerated expressions, its unlovely staccato.—JOHN MORLEY.

3. Take the paragraph, Appendix C XXII 10, and rewrite it, running the sentences together, making as few as are consistent with ease.

46. Proportion.—Whether a sentence seems unduly long or not is quite as often a matter of proportion as of the actual number of words used. Victor Hugo will write a sentence of two thousand words, and yet balance his clauses so well and relate them so clearly that the reader will not notice the extraordinary length. On the other hand, a very short sentence, if it lack symmetry and due proportion of parts, will appear bulky and unwieldy.

1. Good proportion may be violated in several ways. Too many clauses may be added, one within the other, or one trailing after the other, until the subject and predicate are overweighted, or lost sight of beneath the mass of accretions.

The sun was vainly battling with the cold purple shadows that were stealing from among the vast domes and crags that crown the serrated granite walls that guard the western approaches to Yosemite.

If, however, the clauses are parallel, the number that may be introduced into a single sentence is practically unlimited. See the fourth sentence of Appendix C XXII 1.

And in scientific description, where precision must take precedence of elegance, much piling up of clauses may be tolerated; thus: "This tachometer has a vertical glass cylinder in which are fixed metal vanes which communicate motion to mercury, with which the cylinder is partially filled."

2. There may be insufficient subordination (see **37**, 4) or the clauses may be ill arranged, so that the emphatic portions do not stand out, and the sentence is left formless, as it were, without a definite beginning or middle or end. Peculiarly deforming is the separation of parallel clauses—two causal or concessive clauses, for example—putting one before the verb and one after it.

The days are so warm, it brings the blossoms out on the trees, and then when night comes and it turns cold they are frozen.

Although trying desperately to check my wheel, I could not help feeling amused at the ridiculous appearance of my companion, his feet held out at the side and his bicycle beyond control, as he shot by me, his hat and coat flying in the wind.

Since I have retired from the world, I no longer follow the fashions of the world, since I have lost my interest in them.

3. Parentheses may be too many or too long.

What proportion cleared the trench is nowhere stated. Those who *did*, closed up and went down upon the enemy with such divinity of fervor (I use the word *divinity* by design; the inspiration of God must have prompted this movement to those whom even then he was calling to his presence) that two results followed.—De Quincey: *English Mail Coach.*

EXERCISES.

Improve the following sentences:

1. It is perhaps not necessary to speak much of the value of a mastery of the art of composition.

Prominent among the many things that have stirred the hearts of the youthful Americans are the stories of the wild life in the

early days among the cowboys of the plains of the Great West. [The difficulty here of course lies largely in the awkward piling up of clauses.]

Unquestiouably, domestic service does debar those who adopt it as a means of livelihood from certain social privileges that are enjoyed by others who may be their inferiors in intelligence, manners, and morals.

This plan was unsatisfactory, as it was hard to give work suited to the ability of all, as many students entered college while mere boys and many were twenty-five or thirty years of age.

I followed slowly and admiringly, as they rushed out to greet the boys, about then alighting from the omnibus, the noise of whose wheels and horses' hoofs we had heard some minutes before.

It is difficult to believe that a man so able and energetic as Hastings can have thought that, when Bonaparte was at Boulogne with a great army, the defence of our island could safely be intrusted to a ministry which did not contain a single person whom flattery could describe as a great statesman.—MACAULAY.

2. The day was Japanese Day, and the Japanese were to have a parade early in the day, but had to postpone it on account of the high wind until too late for me to see it.

If a person was not buried, his soul became a wandering spirit, which in turn became an evil spirit if left unburied too long.

He had a nature that craved friendship, but he lacked tact and forbearance, yet when he committed a fault he was ever ready to ask forgiveness when he saw he was in the wrong.

Huxley asks us pertinently if we would not strongly disapprove of a father who would allow his son to grow up in ignorance of the rules of chess, if the life and fortune of his child depended upon a knowledge of the game.

But by entrenching themselves behind the letter of the constitution, they continued for many years to maintain their "peculiar institution" by evading the statutes passed against it.

A modern newspaper statement, though probably true, would be laughed at if quoted in a book as testimony; but the letter of a court gossip, if written some centuries ago, is thought good historical evidence. [Cited by Herbert Spencer in "The Philosophy of Style."]

3. We are anxious not to exaggerate; for it is exposition rather than admiration that our readers require of us here; and yet to avoid some tendency to that side is no easy matter.—CARLYLE.

Accordingly, his Whig friends have been reduced to the sad necessity of lying and stealing on his behalf, by claiming (and even publishing), as Porson's, a copy of verses ("The Devil's Sunday Thoughts"), of which they must very well know that he did not write, nor had he the power to write. one solitary line.—DE QUINCEY.

47. Variety. —Notwithstanding what has been said about the bad effect of certain arrangements of clauses, it must be remembered that the possible arrangements within the limits of correctness and clearness and effectiveness are still almost infinite in number. These various combinations must be sought and practised in order to give life and flexibility to style. Nothing can be more stupefying than a long succession of sentences all constructed upon the same plan, subject first, and verb following. (See **26.**) We shall find many reasons for inversions and even distortions, but the simple need of variety is often a sufficient reason in itself. The application of this principle extends of course not only to sentence-construction, but to almost every process and quality that enter into literary style.

48. Emphasis.—One of the tests of a good style is the ease with which a reader, reading the work aloud without previous acquaintance, will properly stress and intone the different sentence-elements. Italics are often employed by writers as a help to this end, and the use of them is legitimate wherever they are necessary to clearness or where they give some desired effect that cannot be otherwise secured (Appendix C XVIII). But the presence of italics on every page is an irritation to the eye and sometimes an insult to the intelligence. A striking example of this may be found in the novels of "The Duchess." And even some writers of the highest rank, such as De Quincey and

Poe, have abused the device. The habit of using italics seems to grow upon one, and to blind one to the fact that they are often wholly uncalled for. Some study of Poe's pages will show that in most cases where italics are used the reader would give the proper emphasis just as readily without them. In other cases it becomes the writer's duty to recast, if possible, his sentence. An excess of italics points to laziness or lack of skill. Many writers get along altogether without them. The newspaper of the present day refuses to print them, and the news-writer must secure his emphasis otherwise, or not at all. How to secure it otherwise, is the subject of this section.

1. *Transposition.*—There is a certain order of elements in the English sentence recognized as normal. The subject stands before the verb. A word-modifier of the subject precedes the subject; phrase- and clause-modifiers follow it. Modifiers of the verb follow the verb. Any change in this order will attract attention and result in emphasis. Consider the respective values of the following arrangements:

Run I dared not. I dared not run.

Dishonesty we saw everywhere. We saw dishonesty everywhere.

The house beautiful. The beautiful house.

Piteously they begged for mercy. They begged piteously for mercy.

2. *Climax.*—The positions of emphasis in a sentence, as in a paragraph or a composition, are the beginning and the end. Any word, therefore, that is removed from its normal position to occupy one of these stations is made doubly emphatic. The subject at the beginning gets only the emphasis usually due to a subject; but a verb or an adverb in that position becomes at once conspicuous. The majority of such transpositions as have just been illus-

trated take advantage of this fact. Advantage is also taken of it when words or clauses are arranged in accordance with their weight and importance, the most important being reserved for the last. This arrangement is technically known as climax, because of the regular ascending effect. Rhetorical climax, however, as illustrated by the formal perorations of public speakers, is hardly to be made a matter of study, being only occasional and being rather too obviously planned for effect. The essential thing is, that we recognize how much a sentence gains by closing firmly. As a rule, therefore, all modifications and restrictions of the main statement should be introduced before the end. Compare the following:

He was very confident that some were left yet.
He was very confident that some yet remained.
He was looked upon as a hero at once by every one.
He was at once looked upon by every one as a hero.
At once and by every one he was looked upon as a hero.

Or rearrange a few of the sentences of Macaulay, who certainly cannot be charged with seeking climax, and mark the bad effect of putting weak elements at the end:

The effect of the book is greatly to raise the character of Lord Clive on the whole, even when we make the largest allowance for the partiality of those who have furnished and of those who have digested the materials.

Clive committed great faults, like most men who are born with strong passions and tried by strong temptations.

The English governors exercised an extensive authority within the fort and its precinct, by permission of the native rulers.

3. *Suspense.*—Closely akin to climax, and frequently involving transposition, is the method of keeping the meaning of a sentence or clause suspended by reserving for the end some important word or some word necessary to complete the construction. When the sense is thus left

incomplete till the very end of the sentence, the sentence is said to be periodic, in distinction from the loose arrangement which permits of pauses before the end. The sentence just written, for example, is loose as a whole, though there is suspense in the first half of it. Compare the following:

We landed) safely) here) after some manœuvring) on my uncle's part) to keep the boat out of the trough of the sea.

Among the earliest forerunners of perfume-laden summer comes the trailing arbutus) to the New Englander) weary of snow) and biting winds.

Not under the snow where poetic fancy places them, but beneath the dry, dead leaves of the year before, do we seek the waxy blossoms.

The periodic arrangement has been somewhat overpraised. Suspense is frequently of value—perhaps few except the simplest sentences are entirely without it. But the wholly periodic structure is likely to be too artificial to be pleasant. Besides, too much seeking of emphasis defeats its own end: where many things are given emphasis, nothing stands out conspicuously. De Quincey is fond of the periodic arrangement. Macaulay is also called a periodic writer, but hardly with justice. His sentences mostly observe a normal order, though by careful attention to paragraph and composition emphasis he secures a periodic effect. Carlyle is a notoriously loose writer, and yet many fine periods can be found in his work.

EXERCISES.

Criticise the means used to secure emphasis, or the neglect to secure emphasis, in the following sentences:

1. I disliked teaching from the depths of my soul.

Comes Paul.

Follow three things.

Comes his army on?—*J. Cæsar.*

A dungeon horrible on all sides round
As one great furnace flamed.
—MILTON.

Gathers here, after dinner, a crowd of listeners eager for the story-teller's budget.

All is not gold that glitters.

All that glitters is not gold.

Not all that glitters is gold.

Yet gold all is not that doth golden seem.—SPENSER.

A glance at any printed page will show that the points in paragraphs which most readily catch the eye are—even more notably than in sentences—the beginning and the end.—BARRETT WENDELL. (Discussed in his "English Composition," p. 105.)

Mr. Carlyle, the most eminent man of letters in England in our generation, has taught us that silence is golden, in thirty volumes. —JOHN MORLEY.

2. The music suggested heavenly choirs as it floated through the air.

It is needless to add that this young hero occupied for some time thereafter the highest pinnacle of fame, in our opinion at least.

Every advanced educator admits the necessity of permitting boys as great freedom as is possible in this respect.

I think it is safe to say that more faces were turned toward the sun during those days of dread than were ever turned toward Mecca in the same length of time.

3. Old prophecies there had been that a maid from the borders of Lorraine should save the fair realm of France.—DE QUINCEY.

One of them once offered me a near shot from my study-window one drizzly day for several hours.—LOWELL.

And Willie shook the tears from his eyes as he ran through the darkness, far, far from the rhythmic music and swirling dance, and gazed up at the solemn stars in agony.

Of all beings it might seem as if she, held apart from him, far apart at last in the dim Eternity, were the only one he had ever with his whole strength of affection loved.—CARLYLE.

With the possibility of some such hazard as this, in thought or even in practice—that it might be, though refining, or tonic even, in the case of those strong and in health, yet, as Pascal says of the

kindly and temperate wisdom of Montaigne, "pernicious for those who have any natural tendency to impiety or vice," the line of reflection traced out above was fairly chargeable.—PATER.

Not content with an influence that in this year of 1895 is felt in business and social life almost universally, in religious and educational circles to a considerable extent, and in nearly every walk of life on terra firma, the bicycle must needs take to the water. There are intelligent prophets who do not hesitate to predict that those enterprising cyclists who make the journeys around the world will eventually cross the seas as well as the land astride of the new water wheels which are rapidly approaching perfection, and will make water trips between Milwaukee and Chicago as readily as they now make land trips.

4. Which of the following arrangements would be suitable as the introductory sentence to an essay on "The Lumber Trade"? Which to an essay on "The Necessity of Preserving Our Forests"?

The noblest trees of the forest are of no use to man, except as they affect the climate, so long as they are left standing in the forest.

Apart from their effect on climate, the noblest trees of the forest are of no practical use to man so long as they are left standing in the forest.

So long as they are left standing, the noblest trees of the forest are of no practical use to man except as they affect the climate.

5. Rearrange in as many ways as possible:

Perhaps the best shot in North America lives in this vicinity, whose fame as a marksman has shaken the Cross Roads from centre to circumference for years.

Miss Guiney's latest book is entitled "Patrins." We need to be told and we are told that *patrins* are leaves or grass strewn by errant Gypsies to denote their route to Gypsies behind.

Never has there been so deplorable a judgment as that by which Malesherbes was sent in his old age, and with his daughter and his granddaughter, to the scaffold since the time of Phocion.

6. Criticise, in point of emphasis, the sentences of Appendix B XII.

7. Examine some of your own compositions to learn what proportion of periodic sentences you use, noting at the same time whether any loosely arranged sentences can be improved by rearrangement.

49. Balance.—The word *balance* is significant. It implies adjustment, correspondence, poise, sanity. As an element of effectiveness in literary style, it is perhaps second to nothing. And, while not absolutely essential to clearness, it is also one of the greatest aids to quickness of understanding. It may be laid down as a law that similarity or balance of form must accompany similarity of significance. For any change of form distracts the attention and sets the mind working in a new direction.

1. *Analogous Elements.*—When several statements or phrases stand in similar relations and fulfil analogous functions, they should not be wantonly dissimilar in form.

There appears to be nothing witty in the article, although the author makes several attempts at wit, and although there are a few good statements, they circle about one narrow point and there is no advance made in the discussion.

The rest of the time is spent in repairing things about the camp, in breaking horses, or in idleness.

Buddhism teaches the sacredness of both men and animals, and that one should exert good-will beyond measure toward all beings.

The Greeks' gift to mankind was philosophy, science, and culture; that of the Romans, law and civil polity; while the Jews gave us Christ.

Contrast with the above the perfect balance of the following:

The law of the Lord is perfect, converting the soul: the testimony of the Lord is sure, making wise the simple. The statutes of the Lord are right, rejoicing the heart: the commandment of the Lord is pure, enlightening the eyes.—*Ps.* XIX. 7, 8.

And why? because Mr. Pitt was among the persecutors of his father? or because, as he repeatedly assures us, Mr. Pitt was a disagreeable man in private life? Not at all; but because Mr. Pitt was too fond of war and was great with too little reluctance.

2. *Enumeration.*—When the elements are enumerated, or stand as a list or series, it is particularly desirable that they be presented in parallel forms. The first two of the following are bad, the last two are good:

First the Indians were fighting, then bloodhounds were searching for slaves, and I think the last act was that of a fairy ball in a magnificent room.

The purpose of Scene II we find, then, to be threefold: primarily to further reveal Faust's character, while incidentally an artistic and dramatic effect is produced by the mingling of so many classes of people, and last the introduction of the tempter.

The original form of the word has been lost in one of the following ways: by change of spelling, by change of inflection, by change of accent, or by change of meaning.

The means are the imparting of moral and religious education; the providing of everything necessary for defence against foreign enemies; the maintaining of internal order; the establishing of a judicial, financial, and commercial system under which wealth may be rapidly accumulated and securely enjoyed.

3. *Correlation.*—Correlated elements must be similar in form and meaning. One of the most frequently occurring errors in composition is the misplacing of correlatives so that correlated portions of a sentence do not correspond.

On the other hand, the Romans craved war as well as great architectural masterpieces. [Write "glory in war as well as glory in art."]

Hunting for pearls is both uncertain in regard to profit and safety.

In this last sentence the word *both* may stand in various positions, provided always that the words following it be exactly balanced by the words following *and*.

Hunting for pearls is
- both uncertain in regard to profit and uncertain in regard to safety.
- uncertain both in regard to profit and in regard to safety.
- uncertain in regard both to profit and to safety.
- uncertain in regard to both profit and safety.

The mission grape is one of the best fruits for the table or wine. [Write "or for wine," because, as the phrase stands, the implication is that "the" is to be understood before "wine," which would give us "for the wine," an expression not idiomatic in English.]

We have said that correlated elements *must* be similar in form. But when a writer has once mastered the principle it will often be wise for him to ignore this *must* lest his composition become too mechanical. Addison, for example, will write of "our natural and ancient allies, who are united to us by the common interests both of religion and policy," or of a virtue that "does not only promote the well-being of those who are our contemporaries, but likewise of their children and their posterity."

4. *Contrast.*—A contrast or antithesis loses nearly all of its force when it is not accompanied by balance of form. The most telling antitheses are those in which the two parts are the same, word for word, with the single exception of the elements that stand in contrast. Macaulay's pages are sown with such antitheses.

Thus the successors of the old Cavaliers had turned demagogues; the successors of the old Roundheads had turned courtiers.

The French are beginning to comprehend the gravity of the Puritans; perhaps the English will end by comprehending the gaiety of Voltaire.—TAINE.

In general we have seen that balance is good. But an excess of mechanical balance is bad. Rhetorical balance, too, of the "sink or swim, live or die" species is not held in high favor. Some writers become such slaves to a duplicate or triplicate arrangement of phrases that they will unconsciously repeat their ideas or distort their meaning to secure the familiar effect. Any balance of form carried to the extreme of monotonous repetition of form is bad. Compare **47**. Macaulay has a habit of beginning sentence after sentence with the same words, until the reader often wearies of the mannerism. See Appendix C XXII 9, 10, 24; and these are by no means extreme examples. The ideal to be aimed at has been well set forth by Mrs. M. G. Van Rensselaer in an article on Robert Louis Stevenson in the *Century* for November, 1895, wherein she writes: "The essentials of good prose form are a graceful asymmetry, a discreet avoidance of actual in favor of suggested balance, harmony in perpetual diversity, no obvious repetitions or echoings, and yet in every phrase a recognition of the form and color of all accompanying phrases." Sentences like the following show that Mr. Leslie Stephen shuns formal parallelism quite as much as Macaulay sought it: "They were only tender to Byron and Scott because Scott and Byron were fashionable idols." "The constitution of England is the best for providing us with the maximum of bread, beef, beer, and means of buying bread, beer, and beef." A more judicious, because less patent, avoiding of perfect balance may be illustrated from an essay by Mrs. Meynell:

This is not the only time when the energy of children is in conflict with the weariness of men. But it is less tolerable that the energy of men should be at odds with the weariness of children.

EXERCISES.

Make well-balanced sentences of the following:

1. In 1790 one thirtieth of the people of the United States lived in cities, in 1850 one eighth, and one fourth in 1880.

The roofs are frequently tiled instead of shingles or slates.

The cowboy is usually described as a man of medium height, sun-burned but good-looking, long flowing hair, a belt of cartridges at his waist, with a pistol or two attached, and riding a fiery bronco that bucks on all occasions.

The cleanliness of the room and suggestions of comfort, absent from the other cabins, told of her influence and that her departure had been recent.

The women of these islands are noted for their knitting and industry.

The eastern part of Colorado is generally level, and drained by the south fork of the Platte.

The poetry of Byron and the poetry of Wordsworth are inimitable—the one because of its exquisite delicacy and spiritual beauty, the other for its passionate grandeur and its great historic setting.

In this way one learns to be saving and that most objects placed in safe-keeping do not deteriorate in value thereby.

They had lost any notion that sincerity was possible, or of what sincerity was.—CARLYLE.

In the deepest parts, to all appearances the water is bluer than indigo, shading almost imperceptibly into a delicate green as the shores are approached and shallower water is reached.

2. Young men collect handkerchiefs, autographs of celebrated people, and many wear their hair long and parted in the middle.

It was determined that on the first conviction one ear should be cut off, on the second that the other ear should be cut off, and on the third that the tongue should be bored with a hot iron.

There are two main considerations which might induce woman to choose scientific study as her major work. First, necessity, which would compel her to seek this as a means through which to enter the already crowded teaching profession. Second, and higher than the first consideration, is that which influences those

over whom necessity wields no strong power, where woman enters the field because nature or inclination impels her thither.

3. As nature-worship gave impulse to the intellectual mind, so ancestor-worship gave the foundations of political institutions.

As years ago in England men turned from the poor means of livelihood in the cities toward the mines in the north, so to-day in America the improvements in machinery and methods of agricultural work, employing on farms one hand where before there were two, cause men to turn toward the cities and the manufactories of machinery for employment.

His speech on the money plank not only touched the sympathies of the delegates, but of the American people.

Much of the matter it contains is alike destructive to morals and intellect.

The progress of civilization has brought about not only changes in society as a whole, but has transformed the suburban village into growing and populous cities.

But professional athletes have not profited alone by scientific progress; the sedentary man has been benefited even more.

4. Sometimes they drank tea with their meals, other times Chinese gin.

A California farmer with four hundred men can do what a whole nation of peasants could in years past.

The people were a simple and very ignorant peasantry, industrious and frugal till evil days came to discourage them ; living aloof from the world, they knew and cared little what happened there ; fishing a little and hunting in the winter, but chiefly employed in cultivating the meadows along the River Annapolis, or rich marshes reclaimed by dikes from the tides of the Bay of Fundy. [This desultory style certainly has its charm, though it is not immediately clear.]

See also Appendix B IX 12, 13.

50. Euphony.—Ordinary compositions are not intended to appeal to the ear. Yet harsh combinations of sound will readily be detected even by one who reads in silence, so inseparable are the written and the spoken word. Euphony therefore must be attended to by a writer who desires to

produce a pleasing effect. Sensitiveness to sound differs much with different people, but if a writer will make it a point always to read his work aloud to himself, he is not likely to overlook such harsh combinations as would offend those who are to read it with the eye only.

1. *Melody.*—Such subtle matters as tone-color and vowel gradation are not for the writer of ordinary prose to consider. It is worth his while, however, to take precautions against certain unmelodious combinations. Collocations of harsh guttural sounds, or of words that are difficult to pronounce; a succession of similar sounds, either vowel or consonant; a word ending with a certain sound followed by a word beginning with the same sound;—all of these are best avoided. Some little alliteration is allowable in prose; but rime, whose effect is chiefly due to the fact that it is expected, must always offend where its presence is accidental.

Their hair is fair, and they usually wear it somewhat carelessly braided.

The ear will scarcely suffer such excessive sibilance as is produced by the succession of similar sounds in this sentence.

The sailors mutinied and set him afloat with eight other men in an open boat.—MRS. MARY MAPES DODGE.

For fine effects take such passages as the following, wherein, of course, even prose must be tried by the canons of poetry.

Sweet funeral bells from some incalculable distance, wailing over the dead that die before the dawn, awakened me as I slept in a boat moored to some familiar shore.—DE QUINCEY.

Bishop of Beauvais! because the guilt-burdened man is in dreams haunted and waylaid by the most frightful of his crimes, and because upon that fluctuating mirror—rising (like the mocking mirrors of *mirage* in Arabian deserts) from the fens of death—most of all are reflected the sweet countenances which the man has laid in ruins; therefore I know, bishop, that you also, entering your final dream, saw Domrémy.—*Idem.*

My gentle Puck, come hither. Thou rememberest
Since once I sat upon a promontory,
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song
And certain stars shot madly from their spheres,
To hear the sea-maid's music.—SHAKESPEARE.

2. *Rhythm.*—Laws of rhythm have never been established. Metre, as employed in poetry, can be mathematically measured ; but prose is freer, and it is commonly considered bad taste to introduce actually metrical passages into what assumes to be prose—though Dickens did it, and Robert Ingersoll does it. Yet there should be some consideration for rhythm, some attempt to secure a regular and easy flow of words. Sudden breaks and digressions that interrupt the forward movement of the sentence should be avoided. Abruptness at the close is particularly disagreeable ; and this is the reason for the old rule that a sentence should not close with a preposition where such a close may be avoided without a suspicion of pedantry. But rhythm in its larger sense is a matter of judgment and taste, not of rule. Suffice it here to give a few examples of harsh rhythm, and to refer, for models of good rhythm, to such passages in the Appendix as the following: C XV 1; XVIII 4, 9, 10.

His answer was, to say the least, for I dislike to charge anybody with boorishness, curt.

The remedy is warranted to make every person who is suffering with gastric derangement and who will use it faithfully according to directions, well.

What conceivable principle of selection can our author have proceeded on ?

In the afternoon about two o'clock we made ready. [Compare "About two o'clock in the afternoon."]

Oral examinations, fifty years ago, were given by the instructor, upon the text-book used, at the last of the term only, whereas

it is the custom now to give through the semester written examinations at irregular intervals.

EXERCISES.

Point out violations of euphony in the following:

Avoid any appearance of incoherence.

We intended to attend the Commencement exercises.

Our expenses exceeded our expectations.

He is evidently extremely cowardly.

I was constantly reminded of what would likely come by an old man who was selling gum.

The last strokes seemed slow and deliberate.

This method is now being introduced into practice in innumerable institutions.

The effect which his first confessions produced induced him to affect much that he did not feel.—MACAULAY.

Sir Launfal flashed forth in his maiden mail.—LOWELL.

Hang my idle armor up on the wall.—*Id.*

In short, in their lugubrious view of the case, *Died by her own cooking* would shortly render me appropriate service as an epitaph.

Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away.—LINCOLN'S *Second Inaugural Address.*

He wanders like a wild Ishmaelite, in a world of which he is as the spiritual light, either the guidance or the misguidance!—CARLYLE.

He uses many expressions that I cannot make much out of.

It was—it seemed almost too good to be true—the very box he had been looking so long and with such infinite pains for.

In a certain part of Germany, in one of the provinces, lived a cobbler named Miller.

They had, only a morning or two before, inquired each other's name.

These tablets, as the world knows, were found, through divine influence, as they say, by Joseph Smith.

However, notwithstanding the gloom, every part of the city lay

before me, as I stood in the vessel's stern, under every aspect it had ever worn to me.

In poetry, again,—poetry which the Celt has so passionately, so nobly loved; poetry where emotion counts for so much, but where reason, too, reason, measure, sanity, also count for so much,—the Celt has shown genius, indeed, splendid genius; but even here his faults have clung to him, and hindered him from producing great works, such as other nations with a genius for poetry,—the Greeks, say, or the Italians,—have produced.—ARNOLD. [Compare Appendix C XXII 18—sentence beginning "In spite, however. . . ."]

Nevertheless, for the sake of clearness, the contrast of the "natural" and the "artificial," of the workings of Nature apart from the interference of man and the workings of Nature *plus* such interference—in a word, of the cosmic and the ethical—has to be insisted on. Nature has achieved certain results, though by slow, blundering, and (Montesquieu notwithstanding) extravagantly wasteful methods. Her processes, however, with all this, to us, ruthless cruelty and prodigality, have, in the rough averages of cases, made for what—rather metaphorically, perhaps—Mr. Spencer has called "fulness of life"; and such increasing fulness of life may therefore be described—to borrow a teleological phrase, though I do not myself accept the teleological implication—as the "end" of evolution. And here it is that reason steps in and seeks, within the limits everlastingly imposed by cosmic conditions, to find means helping to the same great "end"—now a true rational end—which, while at least as effective as the methods employed by Nature, shall be no longer characterized by what in the "acquired dialect of morals" (to use Huxley's phrase) we have learned to call Nature's indifference and brutality.

Not speechless, though. Far from it. They had clear, loud, lusty, sounding voices, had these Bells; and far and wide they might be heard upon the wind.—DICKENS.

But Italy was sick of civil war. The soldiers, tired of constant bloodshed, made their leaders sheath their swords and join in league and amity, in pledge of which Antonius took to wife Octavia, the sister of his rival, while Sextus bargained as the price of peace to keep his hold upon the islands and the sea, and Lepidus, displaced already from his office of command, held only in

his feeble grasp the dignity and functions of High Pontiff.— W. W. CAPES.

2. Rearrange as effectively as possible the various elements of the following sentence (quoted from Whately's Rhetoric):

We came to our journey's end, at last, with no small difficulty, after much fatigue, through deep roads and bad weather.

3. Choose the best among the six possible arrangements of the following three sections of a sentence. De Quincey wrote the sentence in one way when it was first printed (*Blackwood's*, vol. 66, p. 750), and in another in his revised works ("The English Mail Coach," near the end of Section II).

We ran past them in our inexorable flight faster than ever mill-race.

WORDS AND PHRASES.

The choice of words is the least mechanical process of composition and therefore the most difficult to bring under law. Taste is frequently the sole arbiter, and there is a strong disposition at the present time to allow a writer great latitude. Perhaps originality finds its widest scope here. We detect a Carlyle, a Stevenson, a Kipling, quite as much by the flavor of a word and the turn of a phrase as by anything else. Further, the choice of the word naturally comes last. Even when chosen, it may still at any time be revised or replaced. Giving the "finishing touch" to a composition often means supplying the unique word.

We shall consider words in three aspects: in their relation to thought, in their relation to structure, and in their relation to style.

I. RELATION TO THOUG T.

51. Unequivocalness.—The word should have but one possible meaning in the connection in which it is used. Words are equivocal in several ways. Two wholly different words may be alike in spelling or in pronunciation or in both. The same word may take on widely different meanings in the course of linguistic development. The same derivative may be any one of several parts of speech. This last source of ambiguity is most frequently illustrated by the participles, both present and past.

Creede Will Contest. [A newspaper headline. Each word was meant to be read as a noun. Compare the triple equivocation in the foot-note to **1.**]

Macaulay delighted in thus presenting the contrary, in telling what was not true before telling what was true. [*What* may be either the interrogative (= *what things*) or the compound relative (= *that which*).]

It was impossible to avoid entangling alliances. [*Entangling* may either govern *alliances* or qualify it.]

EXERCISE.

Point out words of equivocal meaning:

There is no little jealousy in Bismarck.

The importance of these questions arising in Goethe's mind at that age is very great.

However, one afternoon I was called over to the Executive Chamber and found, to my surprise, the President alone with Dr. Leyds, and both prepared to help me.

On the night of his arrival, too, the few Flemish pilots that he had slipped overboard in the darkness, stole the cock-boats, set their shirts for sails, and made for Flushing.—FROUDE.

52. Precision.—The word should convey the exact idea, and not an allied one. As thought grows more complicated, and as distinctions grow more subtle, language must grow more precise. Words are gradually set apart for special meanings. Accordingly, the writer must study his vocabulary, make himself familiar with the accepted signification of words, and never rest content until his words convey exactly his meaning. For example, in the sentence just written, *significance* could not replace *signification*—it implies too much. A look has significance. Of course a word may have significance also, in addition to its signification. So for rhetorical ambiguity we use the awkward word *equivocalness*, because *equivocation* has come to signify intentional ambiguity. Indeed, so strong

is this latter idea in the adjective *equivocal* that even *equivocalness* is hardly the colorless word we could desire. *Affection* must be distinguished from *love*, and *love* from *charity*. *Observance* does not mean *observation*. The *necessity of living* is a very different thing from *the necessaries of life*. Many words are relative in their meaning. Do not write, "He lives in the lower portion of the city." *Portion* implies division, allotment. Do not write "He was hit by a ball." Write *struck*, for *hit* implies aim. "He was hit with a ball," may be all right, since *with* signifies the instrument, which in turn implies agency, which in turn may imply intention and aim. Avoid the vague use of such words as *factor, phase, element, quality, feature.*

Again, avoid the colloquial abuse of words that should have a very definite, and frequently a very strong, meaning. Do not apply *elegant* to a pie, nor *splendid* to a drive, nor *lovely* to a spring bonnet, nor *awful* to an otherwise unqualified *time*. Keep these words pure and raise your own credit for logical thinking and conscientious writing.

What English may become in the hands of one who is ignorant of the exact meaning of words and reckless in their use may be illustrated by an extreme and ludicrous example accredited to a country newspaper whose name it is only charity to withhold:

An element that often forms a barricadure to enjoyments at a dance is the rowdy group that is witnessed at almost each and every dance that is given at the dancing halls.

Their unrelenting and remarkable desire to raise a disturbance proves a great detriment to the proceedings of a jolly evening, and in many cases entirely disbands the favored gatherings and leaves the hall to the possession of the disturbers.

Eager with the fire of disturbance, they haunt the unmolester until he is overcharged, when he, too, will raise to fever heat, and the result is in most occasions a rough-and-tumble deal

which, if not immediately depressed, will lead others to enter, making the whole affair a disgusting one, and the lively spirit of the people present seems to be doomed in the wink of an eye, the result of which is an entire jolly spirit abandonment.

EXERCISES.

1. Replace with precise words all words that are used loosely or incorrectly:

He yielded to dissipation.

The earth bears a sombre look.

Experienced horsemen give much attention to the developing of good stalls.

Spenser and his household had to escape for their lives.

In the immediate block lived his three nephews.

His sudden appearance at the fire is pretty good proof of his guilt.

The front view of the building presents to the eye a striking appearance.

A dominant feature of the age is the development of physical science.

Too little thought has been given in our schools to the essential qualities of a useful and happy life.

It has been the essential duty of the philosopher to study those forces which tend to increase the happiness or destroy the pleasures of society. Foremost among these forces is novel-reading, a practice which is becoming more prevalent every day and which has already grown to enormous propensities.

No sociologist has ever set forth in clear and concise terms the causes of divorce. At this juncture I shall attempt to offer a few remarks which may throw light upon the subject. By studying the laws of inheritance we are taught that the offspring is strongly addicted to the habits of his ancestors. We find also that those tendencies which have been inherited from the greatest number of progenitors in unbroken line are smothered with the greatest difficulty.

2. Criticise the use of the following words in the selections in the Appendix: B VII 1, *anxiously, conscious;* B

IX 3–5, *occupation, emigrants, localities, indulged in, prehistoric, able,* etc.

3. Which words may be correctly supplied in the following sentence?

If we take our bicycles we shall —— (get, reach, arrive) home —— (faster, quicker, more quickly, more rapidly, sooner, earlier).

4. Distinguish the shades of meaning conveyed by the following synonyms:

Talent, genius.
Follow, chase, pursue.
Fluid, liquid, gas.
Amateur, connoisseur.
Fear, fright, terror, horror.
Support, sustain, maintain.
Carry, convey, transmit, transport.
Walk, stride, toddle, trip, tread, tramp, trudge, trapes.

5. Give synonyms for the following words, and distinguish between them:

Excess.
Memory.
Give.
Hinder.
Evident.

6. Distinguish between the following words of allied meanings. Construct sentences containing the words properly used.

Truth, veracity.
Allude, refer.
Credible, creditable.
Contemptible, contemptuous.
Continuous, continual.
Luxuriant, luxurious,
Verbal, oral, scriptural.
Affect, effect.
Effective, effectual.
Impractical, impracticable.
Exceeding, excessive.
Clemency, inclemency.
Affection, affectation.
Humorous, humorsome.
Perspicuity, perspicacity.
Perception, perceptiveness.
Imposition, imposture.
Abstention, abstinence.
Consequence, consecution, consecutiveness.
Respectably, respectfully, respectively.

7. Fill up the blanks in the following selection, examining the respective values of the different words that suggest themselves for each lacuna. The selection is from "The Stout Gentleman" in Washington Irving's "Bracebridge Hall," where the original words may be found. The sketch begins, "It was a rainy Sunday in the gloomy month of November," and proceeds to relate an incident which occurred while Irving was detained at a small inn in England. The descriptive words must be chosen to accord with the general atmosphere of gloom and depression.

There were two or three in the room, but I could make nothing of them. One was just finishing his breakfast, ——ing with his bread and butter, and ——ing the waiter; another buttoned on a pair of gaiters, with many —— at Boots for not having cleaned his shoes well; a third sat ——ing on the table with his fingers and looking at the rain as it ——ed down the window-glass; they all appeared ——ed by the weather, and disappeared, one after the other, without ——ing a word.

I ——ed to the window, and stood ——ing at the people, ——ing their way to church, with petticoats ——ed midleg high, and ——ing umbrellas. The bell ceased to toll, and the streets became silent. I then ——ed myself with watching the daughters of a tradesman opposite, who, being confined to the house for fear of wetting their Sunday ——, ——ed off their charms at the front windows, to fascinate the —— tenants of the inn. They at length were summoned away by a ——, vinegar-faced mother, and I had nothing further from without to amuse me.

53. Familiarity.—The word should be widely intelligible. At least, it should rarely be above the level of the intelligence of the readers for whom the composition is intended. A philosophical treatise may contain such words as *ego, ens, esemplastic, monism, metesthetism;* a political harangue may not. No species of popular composition may venture far into the special vocabularies of science or the technical terms of the arts. Local and provincial words, obsolete words and neoterisms, are likewise excluded

by our rule, and in general foreign words also. Macaulay wrote his voluminous works with only the simplest of dictionary English. Almost the sole justification of the use of a foreign term is the lack of an English term to express the exact idea, and even in such a case the writer will do well to weigh the counterclaims of exactness and intelligibility. The case will not often arise, however. "We shall have no disputes about diction," wrote Macaulay to the editor of the *Edinburgh Review;* "the English language is not so poor but that I may very well find in it the means of contenting both you and myself."

II. RELATION TO STRUCTURE.

54. Logical Conformity.—The word must be in logical accord with the words that are construed with it. The principle is somewhat similar to the principle controlling precision, except that it is not so much the word's absolute signification that is involved, as it is the form under which the signification is presented. The principle is wide-reaching. It means, for example, that a verb signifying motion may not take a prepositional complement implying mere position or rest. It means that a thing must not be treated as a quality, an act as a method, a result as an act, etc., etc. It means that one shall not construct definitions after this fashion: "Manumission is to set free." It means that one shall not compose such sentences as these: "To write a history of my life would be but a list of uninteresting facts," "A bicycle trip through the mountains is about the pleasantest way to spend a vacation"; for *writing* is not a *list*, and a *trip* is not a *way*—the one thing is not the other, and no logical mind will affirm that it is. Further examples of this kind of logical nonconformity will help to fix the principle:

Homicide *is where* one human being kills another.

We could not restore harmony *between* the various cliques of the convention.

The butler cautiously opened the door and stepped *in* the room. [But "We were walking in the public square" = "We were walking about in the public square."]

It is the scenes which Longfellow and his friend visited in their travels together that resulted in Longfellow's translation and in his poems written then and later. [Scenes do not have results.]

EXERCISES.

1. Construct accurate definitions for the following words, guarding against such forms as "Homicide is where, etc.," "Applause is when, etc." The logical test of a definition is that it shall include (that is, be applicable to) every individual of the class defined, and exclude every other class. The formal test is that it may be substituted in a sentence for the term defined. Thus, if "to enfranchise" be defined "to give the right of voting," and this definition be substituted for the original word in a sentence, it will be found that the definition lacks something. It should run, "to give the right of voting *to*," or "to *endow* with the privilege of voting."

Apostrophe, to associate, blooming, corporation, culpable, gluttony, heartily, to ignite, lief, to lubricate, petrifaction, pitiable, pitiful, syllabication, sympathetic, universal.

2. Point out lack of logical concord in the following sentences:

The thought of living with Indians she dreaded very much.

The question of education is being freely discussed to-day.

Education itself has never been questioned.

The methods of the past were all astray.

Numerous cases of semi-Indian torture were perpetrated upon the freshmen.

The Republican policy is protective tariff.

One phase of popular opinion advocates the study of the humanities.

To be an intelligent citizen requires a knowledge of current events.

Have you been to the post-office? [Possibly this is defensible, as common idiom. But compare "He is to home."]

The sun is preparing for its journey behind the western mountains.

In the seventeenth century the taste of English scholars was infected with a morbid preference for the Latin language to their own.

In the time of freshets, the deposit of fine silt was interfered with or mingled with coarser materials.

The building of a canal across Nicaragua is not a wild and visionary scheme like the one De Lesseps attempted to build across the Isthmus of Panama.

The plan finally decided upon was the Electoral College, or body of men elected by the states, who were to elect the chief executive.

The first years of the existence of the Mardi Gras in America were crude efforts to present public spectacles for the enjoyment of the people, but each year was an improvement over the preceding one.

The apprehension which some feel that such a diffusion of classical learning would injure the skill of the handicraftsman he emphatically denies.

Similar to the effect of unnecessary novelties upon a pure style is that of needless importation of foreign contributions to the language. Again, an undue regard for the etymology of words often leads to improprieties from foreign importation.

Among the modern bards of whom Longfellow speaks was Salis, whose "Song of the Silent Land" was one of his first attempts at translation.

A noticeable feature, adding very much to the picturesqueness of the scene, was that green blinds invariably went with the white painted houses, and this effect seen through the green foliage of the maple trees planted all about each home gave an air of neatness pleasing to the eye.

The Quizzer Series consists of about twenty-five small volumes issued by the . . . Publishing Co. Each volume is devoted to questions and answers on some particular branch of law. The system of arrangement however is somewhat different from most publications of this sort. The usual arrangement of books designed for such purposes is to give the question and, immediately following, the answer. . . . The chief value of these Quizzers is to persons pursuing a course without the assistance of an instructor. Another way in which such a work is of great benefit comes from the practice it furnishes of discriminating between a correct and an incorrect statement of the law.

55. Functionality.—The word should be organic. That is to say, it should not be thrust in wantonly, but its meaning should be a vital portion of the meaning of the whole sentence. It should perform a necessary function. Conventional epithets were often used in old poetry with little concern for what we here call "functionality." Achilles is the "fleet-footed" even when he is speaking in the assembly; Odysseus is still the "crafty" when engaged in most innocent pursuits. But to-day, unless it be in literature that imitates the heroic style, such usage is not good. Even the laxity of an earlier age would probably not approve of such a sentence as "I stood on the bridge and *watched* the brook go *murmuring* by." One who writes thus does not see vividly nor think clearly. "Darkness which may be felt" (Exodus), "I heard her tears" (Rossetti), "sounds that shine" (Swinburne), are either deliberate exaggerations or poetic truth, and do not come under our stricture.

EXERCISE.

Point out words that are without function:

The ever-changing crowd begins to assemble at five in the morning, and grows steadily larger until late in the afternoon.

The tourist who spends a few of his precious years in travelling will find a camera indispensable.

We soon had our stoutly built boat successfully launched on the muddy stream.

Here was a bit of fur clinging to a bough where a wary deer had scratched the wood-ticks from his back.

Scrupp himself said that his story was not worth telling ; but Scrupp was then a world-weary, hopeless, stooping, poorly fed, and unfashionably dressed old man.

And what is so rare as a day in June ?
Then, if ever, come perfect days ;
Then Heaven tries earth if it be in tune,
And over it softly her warm ear lays.—LOWELL.

56. Idiomatic Usage.—The word or phrase should conform to the idiom of the language. We have seen how desirable it is for general intelligibility that the meanings of words be not wrenched or confused. It is likewise desirable that all well-established usages and forms be preserved as they are. These usages are often peculiar to our own language, in which case we call them idiomatic. Some of them may be wholly indefensible on grounds of logic, but if they are well established, we have no more to say. If writers from Shakespeare to Howells write "I had rather," there is no reason why we should cling pedantically to "I would rather." Usage has established *reliable* for *rely-on-able,* and *laughable* for *laugh-at-able,* though not *object-able* for *object-to-able,* nor *livable* for *live-in-able.*

How very many of our distinctions are wholly a matter of arbitrary usage we realize only when we note the difficulties that a foreigner has to contend with in mastering the language. We *lead* a horse; the horse, by *pulling* hard, *draws* the wagon; and together we *haul* the load. We *scoop out* earth, *dig* a cellar, and *tunnel* a mountain; we *excavate* all three. We *shear* either a sheep or its wool; we *clip* or *crop* only the wool. We *carry* fashions to extremes; we never *take* them to extremes. But a foreigner gets hopelessly confused among such apparently groundless distinctions.

Our chief difficulties in matters of this kind are likely to arise from a confusion of two idioms, and the majority of our examples and exercises, as will be seen, involve such a confusion.

Farm-life cannot help but make one ambitious. [Write either "cannot but make" or "cannot help making."]

It was a substantial-looking structure of four stories high. [Omit either "of" or "high."]

He overlooked my papers and pronounced them satisfactory.

Another writer attacks this idiom from another point of view with about equal success: "She declared that she would no longer look over his conduct."

Seldom or ever comes from a confusion of *seldom or never* and *seldom if ever*. *Rarely ever* is simple tautology. So, usually, is *at about* (compare *from whence, where at?*). *A half an hour* is not good. *Sort of a, kind of a,* are often criticised, but here a distinction must be made. It is true, the article belongs with the individual, not with the species or class. "He is a new type of teacher," we say, or "He lives in a kind of tent," or "She is a quiet sort of girl." But the species or class is not always in mind, perhaps not often. And so we say "She is a quiet sort of a girl," meaning by girl *herself*, not thinking of the class girl at all, and so not meaning anything different from "She is a girl of a quiet sort." We have merely turned our phrase about. Or perhaps we use "sort" in an absolute sense, as when we say, "He is a queer sort." In this case, the rest of the phrase is to be construed as appositive, and is to be compared with such idiomatic phrases as "a perfect gem of a poem," "a great barn of a building," "a little slip of an Irish lad." Compare this phrase from R. L. Stevenson: "'To think o' that!' said he. 'A strange nature of a man!'"

EXERCISES.

1. Define the following idioms: to make out, to make up, to make for, to make of, to make off, to make way, to make away, to make away with, to do away with, to away with.

2. Make the following sentences idiomatically correct:

He was not capable to commit such a crime.

I do not doubt but that you are right.

There was the solution out of her difficulty.

Much more must be done in order for one to succeed.

He pondered for some time upon such thoughts as these.

The buds are purple, while the flowers are a pure white.

There he stood, looking over the valley laid to waste.

The woodsman will find a compass of indispensable value.

He looked for help from the father, upon whom he had created an agreeable impression.

One should give a broad-minded view to this subject.

Only the ticking of a clock broke the still air.

Many Englishmen live there and carry on the principal business interests.

Somewhat apart from the huddled group I noticed a comely mulatto woman of about twenty-five years old.

Why is it that in Neptune's realm we are so impressionable to tender emotions?

In the same way many other of his novels have been written with an eye for the public good.

I asked him plainly what sort of a man was Mr. Balfour of the Shaws. "Hoot, hoot, hoot," said the barber, "nae kind of a man, nae kind of a man at all." . . . What kind of a great house was this, that all the parish should start and stare to be asked the way to it? or what sort of a gentleman, that his ill-fame should be thus current on the wayside? . . . The house itself appeared to be a kind of ruin; no road led up to it; no smoke arose from any of the chimneys; nor was there any semblance of a garden.—STEVENSON: *Kidnapped.*

3. The following sentences are literal translations from

the Greek, Latin, French, and German languages. Point out wherein they fail to conform to the idiom of our language, and convert them into natural English.

Having learned of this plot, having collected the army of himself, the sun being risen, he spoke these things. [See **34.**]

Sophocles up to the greatest old age made tragedies; on account of which zeal, since he seemed to neglect family matters, by his sons he was called to judgment, that, just as after our fashion it is customary to interdict fathers managing things ill from their goods, so him as growing foolish the judges might remove from his family matters.

This battle having been made and the race and name of the Nervii reduced almost to extinction, the elders by birth, who, we had said, were sent, together with the children and women, into the estuaries and marshes, this fight having been announced, since they thought nothing obstructive to the victors, nothing safe for the vanquished, by the consent of all who survived sent ambassadors to Cæsar and gave themselves up to him.

Edith became over and over red, and saw herself quick by stealth about, whether no one had heard this address. That had to her still not yet passed, that one had addressed her with "Madam."

At the hotel Beauveau, Miss Lydia had a bitter disappointment.

It was perhaps the first time that a desire manifested by the Colonel had obtained the approbation of his daughter.

Now the silence began to reestablish itself, and the mole-catcher had just made bring a second bottle, when some low growls made themselves heard under the table; immediately we looked and we saw the great brown dog of M. Richter which turned around Scipio. This dog was called Max; he had the hide short-haired, the nose slit, the ribs projecting, the eyes yellowish, the ears long, and the tail elevated like a sabre: he was tall, lean, and wiry. M. Richter had the habit of hunting with him some entire days without giving him anything to eat, under pretext that the good dogs of chase ought to have hunger for scenting the game and following it in the track. He wished to pass behind Scipio, who turned himself around always, the head high and the lips quivering.

57. Repetition.—The word should be repeated as often as clearness requires. Many writers have an impression that a word should never be used twice or oftener in the same sentence or in successive sentences. How false that impression is, our examples will show. Of course, the repetition of a word is often reprehensible, but again there are situations in which the avoidance of repetition is more reprehensible. In general, a writer should not fear to repeat freely.

The principle applies both to symbolic and to presentive words. In the case of the former, however, it is not strictly a question of word-repetition. If a preposition, for example, is found half a dozen times in one sentence, it is because the relation expressed by that preposition occurs half a dozen times. And we have already seen (**39, 42**) how obscurity may result from leaving these relations for the reader to supply. One example will suffice here:

He was so weak from the loss of blood and ∧ hunger that he could not travel.

The repetition of these little relation-words, which grammarians call symbolic, is often necessary too to secure the proper massing of phrases. "The wood is valuable for lumber and building purposes." "For" should be repeated to show that "purposes" is not to be read with "lumber." So, in the following sentence, "The income tax, like other taxes, has its advantages and its disadvantages," the repetition of "its" parcels out, as it were, makes us see the two things separately and in contrast instead of in a lump. However, the repetition of relation-words will not be tolerated when the relation signified is not precisely the same. We may have a string of many clauses or phrases beginning with *since*, or *before*, or *in*, etc., provided the clauses or phrases are parallel in meaning, form, and position (see **46**, 2), but not when the same word is

used to indicate different relations. Thus we may write, "With coats and umbrellas, with lunch-boxes and baskets, with field-glasses and cameras, we set out"; but not, "He quarrelled with unusual loudness with the foreman."

The case of presentive words is somewhat different. Because of their weight and prominence, repetition of them is at once noticed. We shall see, when we come to consider style, that there are cases in which this repetition should be avoided. Now we consider cases in which repetition is desirable. In the first place, it must be resorted to whenever a pronoun would be ambiguous. Take, for example, the repetition of the word "repetition" in the paragraph now being written. Or take the following:

Jefferson, in reference to this statement of Franklin's, said that Franklin's opinion was distinctly at variance with his (Jefferson's) practice.

In the second place, a change of form may require the repetition of a word. See the sentence quoted above: "The income *tax,* like other *taxes,* has its advantages and its disadvantages."

In the third place, in scientific treatises, where there is but one name for a thing and where exceptional clearness and accuracy are desired, there will be frequent repetition. See "piston," "cylinder," etc., in Appendix C XVII. So in all treatises where a writer aims to be very precise. Matthew Arnold pushed the practice to the extreme of unpleasant mannerism. Take an example:

The real Burns is of course in his Scotch poems. Let us boldly say that of much of this poetry, a poetry dealing perpetually with Scotch drink, Scotch religion, and Scotch manners, a Scotchman's estimate is apt to be personal. A Scotchman is used to this world of Scotch drink, Scotch religion, and Scotch manners; he has a tenderness for it; he meets his poet half way. In this tender mood he reads pieces like the *Holy Fair* or *Halloween.*

But this world of Scotch drink, Scotch religion, and Scotch manners is against a poet, not for him, when it is not a partial countryman who reads him ; for in itself it is not a beautiful world, and no one can deny that it is of advantage to a poet to deal with a beautiful world. Burns's world of Scotch drink, Scotch religion, and Scotch manners is often a harsh, a sordid, a repulsive world ; even the world of his *Cotter's Saturday Night* is not a beautiful world.

Mr. Arnold may repeat more often than necessary, but his principle is correct. The following sentence will show the bad effect of failing to observe the principle : " The truth of these statements is made apparent when we come to consider that seventy per cent of cases overruled in the supreme court are so acted upon on account of incorrect statements made in instructions to juries." Had the writer repeated " overruled " instead of resorting to the circumlocution " so acted upon," the sentence would have been more immediately clear. On the other hand, the repetition of " statements " should have been avoided, since the two words do not refer to the same thing.

In the fourth place, an antithesis is made stronger by the repetition of all words except those set in contrast. See 49, 4. The value of repetition, for both force and clearness, is generally recognized by orators, so that the construction may be set down as one of the characteristics of an oratorical style.

The primitive doctrine of the early church has broken up into a thousand fragments. From generation to generation the harsh sounds of internecine warfare have filled all the air. Year after year the ebb and flow of speculation has continued. Year after year the atmosphere of practical life has been changed or modified; year after year the men have been struggling through old thought to new—from narrow conceptions to broader and nobler ones. Meanwhile it has all been Christianity.

The young writer's fear of repetition is something almost

inexplicable. It is difficult to see how any sense of euphony or propriety could dictate such a sentence as the following: "Walt Whitman has strength, but no artistic ability in using this power." Yet every reader of students' themes will recognize the formula as distressingly common. Perhaps our rhetorics have laid too much stress upon the choice of synonyms. Some study of the further examples given in the exercises on this section will help to demonstrate the absurdity of the fear. It will be profitable, too, to observe Macaulay's method as illustrated by the following paragraph from his essay on Addison:

Whether Pope's malignity at length provoked Addison to retaliate for the first and last time, cannot now be known with certainty. We have only Pope's story, which runs thus. A pamphlet appeared containing some reflections which stung Pope to the quick. What these reflections were, and whether they were reflections of which he had a right to complain, we have now no means of deciding. The Earl of Warwick, a foolish and vicious lad, who regarded Addison with the feelings with which such lads generally regard their best friends, told Pope, truly or falsely, that this pamphlet had been written by Addison's direction. When we consider what a tendency stories have to grow, in passing even from one honest man to another honest man, and when we consider that to the name of honest man neither Pope nor the Earl of Warwick had a claim, we are not disposed to attach much importance to this anecdote.

EXERCISE.

Improve the following sentences in accordance with the principle of repetition or non-repetition of words:

Let us take some Saturday and take a drive across the country.

The logs blaze merrily in the fireplace and fill the little sitting-room of our log cabin with a cheerful glow.

Thus it was that after a day's tramp in Zurich, after listening to the histories of the old castles, he went home and translated Uhland's "Castle by the Sea."

But the scattering trees had been left behind and the country was becoming more dry and desolate than ever when the stage-driver told me I could see the little town of Shandon when we reached the top of the hill on the south side of the little river.

We stood in the stern to catch a last glimpse of the old town of Astoria, with its houses scattered over the slope and nestled at the foot of a green hill with the lone bare fir trees standing on guard here and there.

The spirit was held to be entirely good or wholly bad.

It is as wrong to underestimate one's abilities as to overvalue them.

But how few understand the terms *socialist* and *socialism*, with which they stigmatize their opponents and with which they in turn are branded!

Let us subdivide those preparing for the legal profession into two classes, the one believing in a college training, and the other discountenancing all such foolishness.

To the lover of comfort and ease, life in a typical Southern California home is sure to prove a constant delight. Such a typical domicile is The Bungalow.

On a large flat rock there are several large shallow holes shaped like a horseshoe, but much larger than a horse's foot.

III. RELATION TO STYLE.

58. Tone.—The tone to be adopted must be governed by the purpose of the composition. Once adopted, all words chosen must be in harmony with it, for upon the choice of words more than upon anything else does the tone depend. The range is wide, from every-day colloquialisms to diction consecrated to poetry and lofty prose. Vulgarisms the writer of fine instincts will always avoid. Extremely pedantic expressions, on the other hand, he will also avoid. How far he may "key up" his diction is a nice question. In general, what is written is more carefully prepared than what is simply uttered, and we demand of it a

more careful choice of words and a better phrasing. Indeed, we are not always displeased to see the artist behind his work, to know that he has been at some pains to elevate his style and select and perfect what it shall be our pleasure to read.

The proper tone of serious discourse should not be hard to strike. Not only will one eschew such phrases as "got left," "got fired," "right smart," "awfully jolly," but also the more innocent or even correct "got off," "got tired," "right handy," "right off," "mighty little," "way down," "take on," "cut up," "I don't think." Whether one shall say "I got well" or "I recovered" may depend on many things; but if the context makes the latter phrase clear and sufficiently specific, it is probably to be preferred. If one is satisfied with the simplest and homeliest of straightforward English, one will write: "How hard or easy a debt is to pay is a matter of how hard or easy it is to get the money to pay it with." Or one may prefer a more formal and elevated style: "The difficulty or ease of paying a debt depends on the difficulty or ease of securing the money with which to pay it." But write "liquidating a debt" or "meeting a financial obligation," or substitute "funds" for "money," and you reach the false style so much affected by the newspaper paragrapher.

In general, good will result from the endeavor to improve the quality of a homely or uncouth style. "But I would rather wait, I say to myself, till I can improve on my language and get rid of some of my awkwardness of expression." The writer of this sentence was advised to begin the work of improvement then and there. He was told to "elevate the diction" of that very sentence, with the following result. "But I would rather wait, I say to myself, till I acquire a better vocabulary and smooth down some of the angularities of my style." The improvement

consists partly in the employment of a vivid figure and partly in the substitution of less familiar for more familiar terms. These less familiar terms—*vocabulary, style*—are less familiar because they are of less extensive application. They have a more specialized meaning and are semi-technical in their nature. The particular gain in the use of them, therefore, is a gain in precision. The writer might have gone a step farther and sought elevation pure and simple by substituting *prefer* for *would rather* and *until* for *till*, though here it becomes necessary to tread cautiously lest one cross the danger-line of "fine writing," of a stilted and affected style. But these simple substitutions could hardly offend. Whether they shall be made depends on many considerations, euphony for one. *Until* is only the longer, more leisurely, less colloquial form, and, other things being equal, the use of it will give the suggestion of carefulness on the part of the writer and the slight touch of dignity and formality that are frequently desirable in written work.

The problem is to find the happy mean. What constitutes a vulgarism or a colloquialism must be learned by inference from the speech and writing of cultured men and women. It may be pretty safely assumed that locutions which are familiar to the ear and which are yet never seen in reputable books stand outside of the pale of "good usage." Dictionaries will often help to decide the matter for those who do not feel like trusting to their own judgment, though it must be remembered that usage is always somewhat in advance of dictionaries. What is a vulgarism at one political campaign may be unimpeachable English at the next.

1. One mark of a slipshod style can be easily avoided, and that is the use of abbreviations (for exceptions see **64**) and contractions of all kinds. Some writers fall into the

habit of admitting into their writings certain contractions that we use freely, and without giving offence, in conversation—*'tis*, *'tisn't*, *it's*, *don't*, etc. But there is no excuse for these contractions, unless the writer is reporting a conversation. "I do not" and "I cannot" do not read stiffly, even in a friendly letter. It is a mistake to think that the contracted forms are more natural or more graceful. On the contrary, they attract attention as mannerisms, and give to the composition the very thing which the writer thinks to avoid—an air of affectation. Here we may include also such phrasal short-cuts as "It's no use" for "It is of no use." Cp. **42**.

With Cooper 'tis far otherwise; there's little finish, there's no humor. . . . No matter what old metal you may use, if you can put enough of your own powder behind it 'twill reach the mark.—DONALD G. MITCHELL.

2. At the other extreme is the false, grandiloquent style that seeks out the high-sounding word for mere wanton love of it. The style is supposed to be characteristic of pedants, but it seems to be precisely those whom we should least think of calling pedants that cultivate it most, viz., the writers for the daily press. Too often, with these writers, a woman who pawns her rings "hypothecates her jewels," and the man who is hanged for murder "suffers execution in expiation of his crimes." A student has been known to write of the "petrifaction of olfactory sensation," meaning thereby the deadening of the sense of smell. De Quincey has sometimes been charged with this species of bombast, and it may be that he was over fond of the "pomposity of sesquipedalian verbiage." But De Quincey nevertheless weighed well the value of words, and he has provided both an example and a defence of his style in the following half-humorous passage in his *Autobiographic Sketches:*

True it was that my eye was preternaturally keen for flaws of language, not from pedantic exaction of superfluous accuracy, but, on the contrary, from too conscientious a wish to escape the mistakes which language not rigorous is apt to occasion. So far from seeking to "pettifogulise"—i.e., to find evasions for any purpose in a trickster's minute tortuosities of construction—exactly in the opposite direction, from mere excess of sincerity, most unwillingly I found, in almost everybody's words, an unintentional opening left for double interpretations. Undesigned equivocation prevails everywhere; and it is not the cavilling hair-splitter, but, on the contrary, the single-eyed servant of truth, that is most likely to insist upon the limitation of expressions too wide or too vague, and upon the decisive election between meanings potentially double. Not in order to resist or evade my brother's directions, but for the very opposite purpose—viz., that I might fulfil them to the letter—thus and no otherwise it happened that I showed so much scrupulosity about the exact value and position of his words, as finally to draw upon myself the vexatious reproach of being habitually a "pettifoguliser."

A purposely inflated style is often used with humorous effect. Examine the following, in which the language is satirized as "chaste and lofty diction":

"The robber chief," pursued Harold, warming to his work, "joined his nefarious comrades, and conversed with them in silent tones. His expression was truly ferocious, and I ought to have said that he was armed to the t——"

"There, never mind his teeth," interrupted the curate, rudely, "there's too much jaw about you altogether. Hurry up and have done."

"I was in a frightful funk," continued the narrator, warily guarding his ear with his hand, "but just then the drawing-room window opened, and you and Aunt Maria came out—I mean emerged. The burglars vanished silently into the laurels, with horrid implications!"

The curate looked slightly puzzled. The tale was well sustained, and certainly circumstantial. After all, the boy might have really seen something. How was the poor man to know—though the chaste and lofty diction might have supplied a hint—

that the whole yarn was a free adaptation from the last Penny Dreadful lent us by the knife-and-boot boy? — KENNETH GRAHAME: *The Golden Age.*

3. The unduly colloquial tone is often shown in the employment of needless or meaningless emphasis. Not only should the indiscriminate use of such adjectives and adverbs as *splendid, glorious, awfully, infinitely,* be avoided, but also the use of such forms as "What in the world does he mean?" "How ever can you think so?" "I was so shocked." (For this last, compare **42.**) Exclamatory forms likewise are usually in bad taste. They betray too much of the effusiveness of youth. Plain, sober statements carry more conviction and give no offence.

EXERCISE.

Raise the tone by improving the diction of the following examples. Some of the examples are not in themselves bad; they are included with the others only for the sake of the exercise they will afford. Criticise also the selection in Appendix B VIII.

We started to hunt bait. ["Started to" is a tiresomely common locution among novices in composition.]

We fixed sleeping-places.

I gave it to him to look over.

I put the book back on the shelf where it belonged.

Some say to use sulphur to get rid of this pest.

The rest of the time is spent in repairing things about the house.

The roof was covered with slabs having the bark on.

The house inside was a contrast to its outward appearance.

In the morning I got up early and got the breakfast over.

The dishes were not very fancy, but the food served upon them tasted good.

The story is about a young couple who started housekeeping in an old boat.

In conversation De Quincey always took the side in an argument that was not commonly believed.

Putting the best prunes on top in straight rows is called the facing, and is done for the looks when the box is open in the retail store.

Since that time I have decided it's no use trying to oppose the fates, they don't follow square methods.

The next morning, full of hope, we hastened to the line again; but alas, there was no sign of fish, so we went back and got breakfast, then we started to fish with hook and line. . . . The hired man said he was thirsty and I said I was too, so we landed and started up a narrow path toward the house. . . . Well, when we got to the house we found a large, heavy-set woman, active with tongue and limb, who told us it was a bad time to fish, that we were too near the crossing, that if she had "knowed who it wuz" she would have "showed" us a better place. . . . Oh my! how she did talk; we got a drink and went away, leaving her talking as fast as ever.

59. Vigor.—We have already discussed sentence-length, sentence-emphasis, balance, conciseness, etc., in their relation to effectiveness; it remains now to point out the various values of words as contributing to the same end. A vigorous style is not necessarily a hammering, emphatic style, but it is a style that makes definite impressions, that fixes ideas. Instantaneous communication of the idea, vividness, and sufficient freshness to keep alive the reader's curiosity are its chief characteristics, and these characteristics inhere largely in the word.

1. *Short and Long Words.*—What was said in the last section about elevating the tone of a composition must not be construed to mean that the short, homely words of our everyday speech are in themselves unworthy of literature. Some, it is true, are unworthy in themselves, but the most of them are worthy just in proportion as they harmonize with their surroundings and discharge the right functions. The short word—and that is most often the Saxon word,

the word inherited from our mother speech—is usually the more vigorous word. Herbert Spencer ("Philosophy of Style") explains this on the principle of economy. By its very brevity the word absorbs less of the hearer's or reader's mental power in the mere perception and recognition of the symbol, leaving more power for the conception of the idea symbolized. And in the second place, the short or simple word is the one associated with the idea earliest in life, when association is stronger; the idea, therefore, follows more readily upon the word. *Sour*, to use Mr. Spencer's illustration, calls up the quality more quickly than *acid*. On the other hand, such words as *concinnity* and *pulchritude* convey ideas very slowly.

This value of simple language is all but universally recognized. Nothing, perhaps, is more expressive than slang. And genuine slang employs homely Saxon. Indeed, the most vicious, most inexcusable of all slang is that which is wantonly couched in a spurious and high-sounding phrase. "You may wager your saccharine existence" gives far more offence than its vulgar prototype. The unerring instinct of the masses is shown too in their quickness to catch up and turn to ridicule the needlessly pompous phrase. "Innocuous desuetude" is an example not yet forgotten.

However, we must qualify and distinguish. Mr. Spencer himself points out that if the idea to be conveyed be one of largeness or weight, the long and impressive word is better adapted and therefore more forceful. *Stupendous* is a more powerful word than *vast*. Again, there may be no short or simple word for the idea, because the idea itself is not simple, is not grasped in childhood, and came to the race only when complicated mental processes created complicated word-forms. Or the simple word, if it exists, may not be sufficiently precise for the writer's meaning. Words

that have been used for centuries by all classes of people have the boundaries of their meaning very ill-defined. *Right* is strong and clear, but it has not the exactness of signification conveyed by *honor* or *integrity* or *impartiality* or *legality* or *rectitude*—it may include them all. *Cut* has a very different value from *carve, sever, incise, dissect.* Mr. Spencer uses *possess* on the very page on which he writes about the greater force of *have,* and no one criticises him. He writes: "The further superiority possessed by Saxon English in its comparative brevity, obviously comes under the same generalization." He might have found simpler words for *possessed, brevity,* and *obviously,* but they would not have been so precise; and what simpler terms could he have found for *superiority, comparative, generalization?*

Unquestionably, there has been a reaction of late years in favor of simplicity of diction. Even the oratory of the present day is more likely to be modelled upon the native simplicity and strength of the speeches of Lincoln than upon the academic stateliness of writers and speakers of the Revolutionary period. But praise of this style often outruns good judgment. It is frequently to be noticed that the very writers who expatiate upon the virtues of the Saxon tongue, while they may on occasion deliberately use it with good effect, will yet in unguarded moments revert to the phraseology that is at least native to their pen. And frequently their instincts are right. So much depends upon the purpose of the composition. The orator who would move the masses will do well to keep to their speech. The orator who speaks in a legislative hall may follow the traditions of the past: sober, guarded, precise statements will do more to carry conviction to his hearers. The writer of poetry or romance must be vivid. The writer on philosophy or science must be precise. The writer who is re-

lating the incidents of a fire does not say "I proceeded to the adjoining house to obtain assistance," but "I ran to my neighbor's for help." The scientist speaks of a wheel making "continuous revolutions," and he measures its "friction" and its "velocity." The poet writes:

> Turn, turn, my wheel! Turn round and round
> Without a pause, without a sound.

And the poetaster, obtuse to the difference between science and poetry, and obtuse to the inner value of words, exclaims:

> Soon will I thread the Golden Gate
> And to thy side *approximate!*

There is great force, no doubt, in the homeliness of the language with which Kipling describes the performance of a Hindu magician:

In the centre of the room, on the bare earth floor, stood a big, deep, brass basin, with a pale blue-green light floating in the centre like a night-light. Round that basin the man on the floor wriggled himself three times. How he did it I do not know. I could see the muscles ripple along his spine and fall smooth again; but I could not see any other motion. The head seemed the only thing alive about him, except that slow curl and uncurl of the laboring back-muscles. Janoo from the bed was breathing seventy to the minute; Azizun held her hands before her eyes; and old Suddhoo, fingering at the dirt that had got into his white beard, was crying to himself. The horror of it was that the creeping, crawly thing made no sound—only crawled.—*In the House of Suddhoo.*

But there is also force of a kind in the precision with which the scientific expositor writes:

My experiments on man reach the number of five. In two of the individuals I tried the effect of subcutaneous injections of the yellow fever germ culture, and in the other three that of intravenous injections. These fortunate trials, though few in number, are sufficient to illuminate all the pathogenic mechanism, so ob-

scure and so badly interpreted until now, of yellow fever. The injection of the filtered culture in doses relatively small reproduces in man typical yellow fever.

And there is strength in the dignity with which the historian writes:

The American people had experienced the effect of a stifled press; they had realized the force of his Majesty's orders which forbade public assemblages and public consideration of momentous questions; they had felt the sting of that mandate which prevented them from petitioning for a redress of grievances. In the light of these bitter experiences it is not surprising that they should have unanimously agreed that the perpetuity of this government depended upon the most perfect freedom of speech and of the press.

2. *Generic and Specific Terms.*—The generic term belongs to exposition, the specific term to narration and description. The generic term calls up an indefinite image, the particular term a definite image. *Apple-blossoms* gives us a more definite picture—more definite at least in its outlines—than *orchard-bloom,* and *orchard-bloom* yields a far livelier image than *flowerage.* Concrete terms are always more vivid than abstract terms. Even in exposition, the specific and concrete term will often help out the meaning of the generic and abstract. Mr. Spencer advises us to avoid such sentences as, "In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulations of their penal code will be severe," and to substitute, "In proportion as men delight in battles, bull-fights, and combats of gladiators, will they punish by hanging, burning, and the rack." But each form has its value, and if exposition be the purpose it might be wise to use both forms, the one following the other. The effectiveness of such a method is illustrated in the following:

In the nature of things we may not be presumed to have attained through evolutionary process that perfection in which the

lower nature shall be in complete subjection to the higher. The ghost of our four-footed ancestry will not be laid.

In historical narration, in romance, in poetry, indeed wherever vigor is especially desirable, the specific term is to be sought. Do not write "quite a distance" when you can just as well write "twelve miles," nor "rude habitations" when you mean "adobe huts," nor "intoxicating liquor" when you mean "Kentucky bourbon." Let your trees be maples or sycamores or live-oaks, and your birds towhees or blue-jays or vireos. Give your characters a name, your incidents a date, and even your sunsets a geographical location. Macaulay understood well the value of this device. The *Spectator* is "served up every morning with the bohea and rolls." When young men of rank went into the navy, "Mulgrave, Dorset, Rochester, and many others, left the playhouses and the Mall for hammocks and salt pork." Another man might have written: "Whenever the Mahrattas threatened an incursion, the inhabitants fled for their lives." But Macaulay writes: "Wherever their kettledrums were heard, the peasant threw his bag of rice on his shoulder, hid his small savings in his girdle, and fled with his wife and children to the mountains or the jungles—to the milder neighborhood of the hyena and the tiger."

Technical terms belong here also. They will add to the vividness and strength of even purely literary work, provided they are such as will be readily understood. Frequently indeed they are self-explanatory, for the common artisan, with a lively sense of resemblances, gives to common names a tropical and technical significance. The parts of the human body, for example, and the various articles of dress furnish the mechanic with a long list of technical terms:—*eye, neck, shoulder, tooth, hood, cap, collar, jacket, apron, ribbon, shoe.* The accurate use of these terms in

description is of real literary value. Kipling is peculiarly venturesome in this field:

The Colonel had a Waterbury watch also, and for guard, the lip-strap of a curb-chain.

It was a terrible business from beginning to end; but most of all when the 'rickshaw had to squeeze between the wall and the tonga, and she saw by the lamplight that thin, yellow hand grasping the awning-stanchion.

But the Colonel said he [the Drum-horse] must go, and he was cast in due form and replaced by a washy, bay beast, as ugly as a mule, with a ewe-neck, rat-tail, and cow-hocks.

He died a couple of years ago, and gave me the pipe I always use now—a silver one, with queer beasts crawling up and down the receiver-bottle below the cup. Before that, I think, I used a big bamboo stem with a copper cup, a very small one, and a green jade mouthpiece.

3. *Originality.*—The writer who seeks to move his readers powerfully must show them that he is himself moved powerfully. He must therefore get away from the second-hand inspiration of books and tradition, and go to the original source—life in the concrete for objective literature, personal conviction of truth for subjective literature. In so doing he will get away from conventional phraseology, which has long since lost its vitality and power. It does not follow that he will coin phrases or seek grotesque and unfamiliar words. The most familiar name is often the least conventional. He who is actually thinking of a horse, and not of a convention of the romancers, will say horse and not steed. For him the sun will shine, and not the orb of day diffuse its genial light. Men will walk, not wend their way. Rivers will flow, not roll their floods along. The man who first wrote of the murmuring breeze and the nodding flowers had actually heard and seen these things, but we may always suspect that the man who writes of them now is merely copying from the first. Avoid, then, hackneyed

phrases—the hoarse cries and dull thuds and briny deeps and watery graves of insincere writers. The phrases have the stamp of artificiality upon them. Plain words, too plain and familiar to be artificial, are always to be preferred before them.

But to the writer who sees vividly will be given unique words too. To him will come the novel and picturesque yet fitting phrases that after-writers will catch up and make conventional currency of. It is almost dangerous perhaps to give examples, even for the sake of illustrating our meaning, since imitation can avail nothing. But there is pleasure in meeting with this sort of freshness and originality, and so the student is left to feel for himself the unique word or the telling phrase in the following examples:

The sea was rocking, and shaken with gathering wrath. Upon its surface sat mighty mists, which grouped themselves into arches and long cathedral aisles.—DE QUINCEY.

I had felt that the air was growing hotter and hotter. But nobody seemed to notice it until the moon went out and a burning hot wind began lashing the orange-trees with a sound like the noise of the sea. . . . We were all huddled together close to the trembling horses, with the thunder chattering overhead, and the lightning spurting like water from a sluice, all ways at once. There was no danger of course, unless the horses broke loose. I was standing with my head downwind and my hands over my mouth, hearing the trees thrashing each other.—KIPLING.

Night is a dead, monotonous period under a roof; but in the open world it passes lightly, with its stars and dews and perfumes, and the hours are marked by changes in the face of Nature. What seems a kind of temporal death to people choked between walls and curtains, is only a light and living slumber to the man who sleeps afield.—STEVENSON.

But the soul that ascends to worship the great God is plain and true; has no rose-color, no fine friends, no chivalry, no adventures; does not want admiration; dwells in the hour that now

is, in the earnest experience of the common day,—by reason of the present moment and the mere trifle having become porous to thought and bibulous of the sea of light.—EMERSON.

EXERCISES.

1. Rewrite the following in simpler language. To do this successfully it will be necessary not merely to substitute short words for long, but entirely to recast the form of phrases and clauses.

A lady member of the university faculty, who has been making statistical observations with a view to contributing to the study of the trend of the new womanhood, has made the interesting discovery that the prevailing ambition among schoolgirls of to-day is to demonstrate their possession of that physical courage which has hitherto been considered a purely masculine prerogative. The bright woman who announces this discovery, founded, by the way, upon answers to a series of letters of inquiry addressed to young girl students throughout the country, is disposed to regard this extraordinary development as deplorable, pointing to a coarsening of feminine nature and the eventual loss of those more delicate womanly qualities which have won the chivalry of men in all ages.

Youth is delighted with applause, because it is considered as the earnest of some future good, and because the prospect of life is far extended; but to me who am now declining to decrepitude, there is little to be feared from the malevolence of men, and yet less to be hoped from their affection or esteem.

2. Rewrite the following, substituting a weightier phraseology wherever possible without running into bombast:

The queen then wanted to get rid of Edmund, Earl of Kent, the poor king's youngest brother. So a report was spread that Edward was alive, and Edmund was allowed to peep into a dark prison room, where he saw a man who he thought was his brother. He tried to stir up friends to set the king free; but this was called rebellion, and he was taken and beheaded at

Winchester by a criminal condemned to die, for it was such a wicked sentence that nobody else could be found to carry it out.

One of the things that Benjamin Franklin first found out was that lightning comes from the strange power men call electricity, and that there are some substances which it will run along, so that it can be brought down to the ground without doing any mischief—especially metallic wires. He made sure of it by flying a kite, with such an iron wire, up to the clouds when there was a thunder-storm. The lightning was attracted by the wire, ran right down the wet string of the kite, and only glanced off when it came to a silk ribbon—because electricity will not go along silk. After this such wires were fastened to buildings, and carried down into the ground, to convey away the force of the lightning.

3. Substitute specific for generic terms in the following:

The mass of mankind can never be brought to worship an abstraction.

Human character evermore publishes itself.

Diligence is the price of success.

Ignorance and superstition go hand in hand.

In times of peril strong men come to the front.

I would not willingly say anything in detraction of his character, for I have more than once enjoyed his hospitality.

The wind was pleasant, the evening fine; the sky, the earth, and the water beautiful to look upon.

For petty peculations he was sentenced to a long imprisonment.

4. Discuss the value of all novel words and phrases in the following:

Past moist, smelly woods we rode, and over long stretches of beach where the wheels rolled slushily through the sand.

He was a midget of a wing-steered Jap who shuffled swift feet out of the room.

All the things on the near side of the street were going at different paces, in two streams, overtaking and being overtaken. The tributary streets shot omnibuses and carriages, cabs and carts.—MRS. MEYNELL.

[Before a storm:] The chickens stood with drooping wings

under the barn shed, casting weather-wise glances toward the sky. . . . Shortly after noon a single thunderhead crept into view above the horizon. . . . [After the storm:] The chickens walk gingerly out from under the shed in search of food, and the birds flutter down to drink from tiny pools.

He was but a pocket edition of a man, who grew two inches after he was called; but he was so full of the cure of souls that he usually scudded to it with his coat-tails quarrelling behind him.—J. M. BARRIE.

The chance seemed fallen into my hands and without my expectation. The place was very privy; the sun stood at four of the afternoon, and already the heaven was blackening overhead. A thin, cold wind whistled through the empty trees, tossing the snow in spray, and the devil of a hard night was brewing. In the centre of the road, and bare to this desolation, the carriage stood forlorn, the shafts half buried in a drift, and the broken wheel full circle to the sky. And there lay the Bishop, reclining against his cushions, with his interrogating eyes upon me.—H. B. MARRIOTT WATSON.

With shame I confess it, I have been bullied even by a humming-bird. This spring, as I was cleansing a pear-tree of its lichens, one of these little zigzagging blurs came purring toward me, couching his long bill like a lance, his throat sparkling with angry fire, to warn me off from a Missouri-currant whose honey he was sipping. . . . The bobolinks are generally chance visitors, tinkling through the garden in blossoming-time, but this year, owing to the long rains early in the season, their favorite meadows were flooded, and they were driven to the upland. So I had a pair of them domiciled in my grass-field. The male used to perch in an apple-tree, then in full bloom, and, while I stood perfectly still close by, he would circle away, quivering round the entire field of five acres, with no break in his song, and settle down again among the blossoms, to be hurried away almost immediately by a new rapture of music.—LOWELL.

60. Beauty.—Beauty is but the outward evidence of inward perfection. It is another name for symmetry. It means completeness of the whole and perfect adaptation of the parts. When, in composition, one has secured

clearness and strength, he has secured also the main elements of beauty. The attempt to go further is fraught with great risk, and the few suggestions offered here can be only very general in their nature.

1. *Variety.*—In section **57** were discussed the principles of repetition. It remains to examine the cases in which variation is more desirable than repetition. In description and narration, and in all work whose chief aim is to please, the repetition of a presentive word, not being needed for precision's sake, will strike the ear unpleasantly. In such cases it becomes the duty of the writer to seek out symbolic substitutes, as pronouns, or else synonyms and circumlocutions. We are told that Comte took pains "never to reproduce any word, except the auxiliary monosyllables, in two consecutive sentences." How absurd it would be to adhere always to such a rule, we have already seen. But one or two examples will easily show that there are times when to observe it will be wise.

One who has never lived near a desert can little realize how fascinating it is. Before my visit to Phœnix, I had always looked upon a desert as one of the most dreary places on earth. But I did not take many trips on the sandy wastes before I changed my mind. It might be that the desert I visited was more attractive than most, but it is true it was attractive. Running across the desert in all directions were well trodden roads made by the Mexican wood-gatherers. These drives were not bordered by tall forest trees which add beauty to a country, but were bordered by cacti and mesquite which make the desert so picturesque. In the spring the desert looks like a beautiful flower-garden.

It is evident that the word "desert" is repeated here, not from any necessity, but from mere lack of ingenuity. Even in the one place where a synonym is employed, the lack of ingenuity is painfully felt. For an example of skilful

avoidance of repetition, turn to Appendix C XXII, paragraphs 37 and 38, and mark the different words that Macaulay uses to describe the mental state of the Moslem during the great Mohammedan festival. And mark in paragraph 17 of the same selection the different words used to convey the general idea of magnificence.

2. *Figures of Speech.*—The chief function of the figure of speech should be to add clearness, and its great value for illustrating cannot be questioned. Nevertheless, it is of the essence of figures of speech—even of those founded on similarity—that they illustrate one thing by *something else.* They can therefore never have the scientific value of exactness; for while the not-familiar may be approached through the familiar, it cannot be perfectly realized thus. It follows that figures, useful as they are and should be, still fall into the category of the ornaments of composition. Macaulay writes: "During the gloomy and disastrous centuries which followed the downfall of the Roman Empire Italy had preserved, in a far greater degree than any other part of western Europe, the traces of ancient civilization. The night which descended upon her was the night of an Arctic summer: the dawn began to reappear before the last reflection of the preceding sunset had faded from the horizon." The statement of fact in the first place is so clear that the metaphor can hardly make it clearer; but the metaphor is wonderfully apt, and the mind, relieved for a moment of strenuous thinking, is pleasantly occupied with picturing. There is pleasure in contemplating the new picture, and there is pleasure in marking how like it is to the first. Macaulay is exercising his right to adorn, and exercising it so naturally that the result is an example of consummate art. So when Stevenson writes of children running about on shipboard "thick as thieves at a fair," he is indulging in a bit of deliberate ornamentation. The

situation is made no clearer, but the quaintness of the simile tickles our fancy and we are grateful to him for it.

Figures may be used, then, not alone for clearness or force, but sometimes for their beauty. They contribute much to the attractiveness of one's style. We cannot fail to note the heightening of interest and pleasure when Lowell writes of the crow's "deaconlike demeanor and garb," or when Carlyle pictures, from above a city at night, the work that "goes on under that smoke-counterpane." But the purely literary figure, consciously wrought out, is after all not the best. The long simile, familiar to epic poetry since the days of Homer, tries sorely the patience of our age. It is the unliterary, the fresh, spontaneous figure, born of the moment and the situation, that we like best—the sort of figure that comes to one who sees vividly and knows what he sees, whether he be learned or unlearned. The farmer who complains of his "crabbed soil," the carpenter who tries to "shore up his credit," the old salmon-fisher who watches the frolics of the young men "gay as gulls in a fish-wash," the trooper who speaks of his señorita's eyes "burrowing him like a 44 Colt's," give us figurative language of the most genuine kind. "If it were only for a vocabulary, the scholar would be covetous of action," writes Emerson. "Life is our dictionary. Years are well spent in country labors; in town; in the insight into trades and manufactures; in frank intercourse with many men and women; in science; in art; to the one end of mastering in all their facts a language by which to illustrate and embody our perceptions. I learn immediately from any speaker how much he has already lived, through the poverty or the splendor of his speech. Life lies behind us as the quarry from whence we get tiles and copestones for the masonry of to-day. This is the way to learn grammar.

Colleges and books only copy the language which the field and the work-yard made."

Thus, and thus alone perhaps, will one come into command of figurative language. Certainly the study of classified figures in a text-book will avail little. But since there are a few mechanical figures which may be employed deliberately, and since an accurate knowledge of all is useful for critical purposes, we may pause here to give them more minute consideration.

Figure of speech is a wide term, covering almost every form known to language of deviation from plain statement of facts. The slightest paraphrase, the least departure from normal sentence order, the most trivial false implication, are all figures of speech. We can scarcely write a sentence without using a trope of some kind, that is, a word which has been transferred from its original application and which was once felt to be figurative; as when we say: "He is a *bright* boy," "She has a *sharp* tongue," "It is a *sad* book." It follows that one style differs from another not in possessing or lacking figures, but only in degree of figurativeness.

We may classify the important rhetorical figures thus:

(1) Figures of sentence structure:

Inversion. "Thine be the glory."

Climax, or the arrangement of words, phrases, or statements in the order of ascending power. "Why, sir, he has asked *when,* and *how,* and *why* New England votes were found going for measures favorable to the West."

These figures can be employed at will, though they must always be employed with judgment. They are used to secure both force and variety, and are especially adapted to oratory. The discussion of them will be found in section **48**, where it more properly belongs. For *Balance,* which may also be accounted a figure, see **49.**

(2) Figures involving modification of statement:

Exclamation, or the substitution of an exclamatory for a declarative form of utterance. "How sweet the air of eve!" For cautions, see **58**, 3.

Interrogation, or the use of an interrogative form where no real question is intended or where the answer is obvious, in order to make the statement more impressive—sometimes called *rhetorical question*. "Hath not a Jew eyes?"

Hyperbole, or purposely exaggerated statement. "She was drowned in tears." "My dust would hear her and beat, had I lain for a century dead."

Irony, or the use of words whose literal meaning is the exact opposite of the meaning intended. "It was very kind of you to remind me of my humiliation!"

These figures also come within the range of all writers and may be employed deliberately. Several cautions are to be observed. In hyperbole the exaggeration should be so great that it cannot be mistaken for fact. On the other hand, exaggeration may overshoot its mark by being ridiculously gross. Irony is a powerful weapon, keen-edged for attack, strong for defence. With it one may pass the most severe censure, and yet plead innocent of malicious intent, since the language is the language of praise. But irony is a treacherous weapon too, and he who uses it needs to be alive to the fact that his blow may fall harmless, or even, to his chagrin, come back upon his own head. For some will always be found who fail to detect the ironical intent. The following paragraph is taken from a series of articles that were widely published during the war with Spain:

Men of the Seventh, intelligence, culture, conscience, and enlightened love of country salute you! Adhere to your soldierly resolution and stay with us. While you are here the city is safe and the mob, ever passionate and bestial, can be defied. Let your war-cry be henceforward, as now, not the brutal and brainless

yell of "Cuba Libre!" but the manly shibboleth, "God Bless Our Home."

The writer's intention would seem to be perfectly clear, and yet the indignant protests which his articles called forth from well-meaning patriots proves that the number of people who are impervious to irony is very large indeed.

(3) Figures affecting the object of thought:

Vision, in which the remote in time or place is conceived of as present. "The burden of Egypt. Behold, the Lord rideth upon a swift cloud, and cometh unto Egypt."

Apostrophe, or direct address when the object addressed either is not present or is inanimate. "O heat, dry up my brains!"

Metonymy, by which a part, or attribute, or accompaniment, or example of an object is made to stand for the object itself. "He is mounted on his wheel." "Strike—for your altars and your fires!" "A Daniel come to judgment!" "It is the poisoned cup." "He was born to the purple."

Metaphor, or the replacement of the real object of thought by something to which it bears a fancied resemblance. "This news will prove a bitter draught." "His tongue dropped manna." "Another white blanket has been spread upon the glen since I looked out last night."

Personification, or the conception of an inanimate object or an abstraction as animate. "Love's arms were wreathed about the neck of Hope."

By the figures Vision and Apostrophe the object of thought is pictured in a relation to the writer or speaker which it does not really sustain. Vision commonly employs the historical present tense; see **33**, 2. Apostrophe involves vision, and also, when the object addressed is inanimate, a kind of personification, which in turn is a kind of metaphor.

Metonymy, Metaphor, and Personification picture the object with some change in form or essential character. Metaphor is the most common of all figures; so that a highly figurative style is sometimes spoken of as a metaphorical style. Metaphor underlies the simplest trope; it is found only as a suggestion in such phrases as, "He reined in his passion," "The proceedings were blocked"; or it may be highly elaborated and become the basis of a long work of literary art, when it is called *Allegory*, as in Bunyan's "Pilgrim's Progress" or Spenser's "Faerie Queene." It is the product of a lively imagination, and is an almost inseparable part of the language of emotion. That it does not proceed from the intellect working calmly in the interest of pure science is evident from the fact that while it contributes to vividness it does not contribute to clearness. It may be founded upon likeness, but it involves confusion. It assumes the identity of things that are not identical. Indeed, Mr. Ruskin has pointed out ("Modern Painters," Vol. III) that several of the greatest poets, even, Homer and Dante, for example, maintain with all their emotional power such clearness of vision that they rarely or never admit this confusion. Metaphor is scarcely to be found in their works. This must not of course be taken as an argument against the high value of metaphor in literature- it only serves to indicate one cast of mind. These men see the likeness between two objects readily enough, otherwise they would not be poets; only they never confound the one object with the other. They do not say that the one object is the other, nor assume that it is,—they keep the objects apart and content themselves with saying that one is *like* the other. This is simple comparison. When the comparison is between objects essentially unlike, or unlike in most particulars, or belonging to different classes, it is called a *Simile*, and this is often classed with figures of

speech. But a logical distinction between simple comparison and simile is difficult to make. As a matter of fact, the simile, while serving a purpose much like the metaphor, is not in itself a true figure of speech at all. "Blood ran like water," "With face white as chalk," "As patient as the female dove," may all be literally true,—no less so than the simple comparison, "He is as eloquent as Burke." The simile becomes figurative only so far as it involves hyperbole, or suggests personification, or merges into metaphor.

Several things, by way of caution, should be added here. Perhaps the most important thing has already been suggested in the advice not to seek figures, but to let them come to us, if they will, fresh from action and experience, from the "dictionary of life." For conventional and hackneyed figures have no longer either beauty or force, and they will not be used by one who is concerned about his reputation for sincerity. Such are the old, old figures of sowing and reaping, of fields of learning, of shackles of ignorance, of the ship of state, and of the sea of life. Only he to whom these things come directly as they came to the first man, has a right to use them. A scrutiny of many pages of mountain-description in Ruskin reveals not a single "snow-capped peak," whereas the scenic railway folder is poor indeed that does not boast half a dozen. And we know too well the class of fiction and poetry in which the dewdrops are always pearly, and the grass always velvet. Sometimes the heroine's eyes are velvet, too, though it is not easy to follow the similitude.

Again, figures must not be thrust unceremoniously into a matter-of-fact composition. "It was probably thirty years," writes one, discussing the origin of the fruit industry in a certain locality, "before men perceived the beckoning hand of Finance calling them to the field, but when they

did see it, the orchards increased with astonishing rapidity." Finance is scarcely a good subject for personification, though a modern sculptor might make her into a goddess, and a modern orator might apostrophize her in impassioned words. But it is clear that our writer has not the transfiguring power, for he continues in a strain in which figurative and literal language jostle each other rudely: "But to gain this foothold the orchardist has not trodden a path of roses. Rather has he tramped the weary mountain road. The young trees require incessant attention." A sense of humor is the efficient safeguard against such errors. A sense of humor, too, should prevent us from using figures that are not elevating, as when an old poet speaks of his mistress's eyes as sloes, or likens a maiden's hair to golden wire.

Figures should not be mixed. Lowell marred one of his finest poems with these concluding lines:

Lo, before us gleam her camp-fires! we ourselves must Pilgrims be,
Launch our Mayflower, and steer boldly through the desperate winter sea,
Nor attempt the Future's portal with the Past's blood-rusted key.

Great writers have mixed figures, from Pindar to Browning. There is a wide difference indeed between the poetic audacities of Pindar and the absurdities of the verse-monger for whom "Pride bursts beneath the fiery lash of Scorn," but the range and variety of the instances show how hard the fault is to escape. Most interesting is it to see a writer catch himself falling and to mark his struggles to recover. Now and then one succeeds, as Mr. Le Gallienne does in the following by grace of sheer frankness:

Nothing can be straighter and smoother than a Surrey road—when it is on the king's business; then it is a high-road and be-

haves accordingly: but a Surrey by-road is the most whimsical companion in the world. It is like a sheep-dog, always running backwards and forwards, poking into the most out-of-the-way corners, now climbing at a run some steep hummock of the down, and now leisurely going miles about to escape an ant-hill; and all the time (here, by the way, ends the sheep-dog) it is stopping to gossip with rillets vagabond as itself, or loitering to bedeck itself with flowers.—*The Quest of the Golden Girl.*

There is no need to pursue this matter further. We have said that the study of the more important figures belongs to the scientific, analytical study of literature, and can have but a very remote bearing upon practical composition. Saying this is only an admission of the unmechanical nature of these figures—it is not saying anything in detraction of them. Indeed, the power to use figures effectively, or rather the necessity that seems to lie upon some minds to speak in figures, is one of the marks of greatness. It is the power to detect relations. It involves association, by the wealth of which the richness of a literary style is largely gauged. It is the chief source of the growth of language itself.

3. *Ornament.*—The seeking of ornament for ornament's sake is attended with great danger. But one of the legitimate aims of art is to please, and so ornament may be legitimately sought. But it should never be magnified into the chief aim, obscuring more rational aims. The moment we suspect any one of writing "for effect," that moment he loses his power over us. A curious instance of this false conception of composition was found in the essay of a young aspirant for applause who wrote, "The tremulous fingers of the executioner feel the edge of the hungry axe which is so soon to cut off the head and hopes of the doomed man," and then, not wholly satisfied with the performance, asked in a marginal note, "Would it be well to add *forever?*" Another, growing eloquent in an

attack upon the "rum-fiend" (he had probably never heard, outside of books, of the particular distillation known as rum), pictures it as a "giant foe, engulfing the races of men beneath its billows of liquid death." Both of these writers were thinking too much of how their sentences would sound, too little of what they would mean. The only cure for such a fault lies in the radical reformation of the writer's ideas of composition and his steadfast abjuring, for a time at least, of all intentional adornment.

There should not be an excess of ornament. It is a truism of rhetoric that the adjective is the enemy of the substantive. So clothes hide the man. But it is only when the clothes become so conspicuous as to cause us to overlook the man that we rise in protest against the clothes. The adjective is a good thing, even when it is chiefly an ornamental thing. What would the writings of such men as Ruskin and Swinburne be without it? But if every substantive has an adjective, or two, or three, the adjective very evidently becomes an element of weakness, and not of strength or beauty. So with all pure ornament. The following description (quoted in Earle's "English Prose") illustrates the danger:

The silver rays touched with seeming tenderness the dark hair rolled high upon the little head, and fell across the white neck, half concealed by a fleecy drapery gathered together carelessly, and held by one slender hand in a long loose glove; they struck cool and sharp on the sweeping lines of the dress, accentuating each fold of the silken texture, and threw into bold relief the soft pallor of the delicately rounded face, lingering longest where the dark brows made a mystery of the eyes, and kissing the curved lips that now were set and defiant; illuminating and defining each gracious curve and outline of the graceful form, with the same ethereal brilliancy that transformed the trickling fountain into an elixir of life and awakened the leaf-god Narcissus into perennial youthfulness.

Truth may never be sacrificed. "The setting Sun lingers with a warm caressing touch on Earth and Sea and Sky, as if loath to take leave of its companions of the day," writes one. But does the sun linger, or even seem to linger? Is its touch, when setting, noticeable for warmth? Does any one even fancy to-day that it leaves earth and sea and sky? And are we to imagine that it will have companions of the night? Evidently, in the writer's mind there was a most unaccountable dissociation of the sun and the day. Presumably, this leave-taking should all be viewed from the standpoint of the sun—the sun is the subject and the actor; but the writer failed to rise above his own narrow view, and so there appears to be a sacrifice of truth. Mr. Ruskin, in his famous chapter on the "Pathetic Fallacy" already referred to ("Modern Painters," Vol. III), has shown how, under stress of strong emotion, we give things attributes that do not really belong to them, we see things other than as they are. The fallacy lies behind all varieties of the figure of personification. But when the emotion really creates the illusion, there is no sacrifice of truth. The cold fact may be forgotten, but the very weakness of the human nature that forgets this fact is for a time a higher fact, which it would be simple folly to ignore. Sincerity, fidelity to one's feelings, is the writer's law and the critic's test. Given this sincerity, according as the feelings are deep and sane—sane still in their blindness to fact—will the art be high. When language outruns imagination, or when imagination transcends sanity, the art fails.

There is much more that might be said upon this subject, but satisfactory working rules cannot be deduced, and so we must be content to let the matter rest. Be it remembered always that the chaster the ornament, the more it will adorn, for that adorns most which is not itself seen.

In no case should the writer seek far for fine array. It cannot be borrowed. It may not be wrought with much labor. If it grow not naturally beneath his touch, it must be resolutely forsworn. For, after all, the essence of all strength and beauty of style lies in the individuality, the personality, behind it. Once more, "the style is the man."

EXERCISES.

1. Remove unpleasant repetitions in the following:

Under such conditions was transportation carried on during the early days of Colorado and in some places as late as 1889. Freighting was at that time the most reliable and systematic mode of transportation. The teamsters who carried on this mode of transportation were called freighters. These freighters bargained with merchants to carry shipments of freight between given places.

Criticise and improve also passages that illustrate this same fault in Appendix B VI and IX.

Place the words *maze, labyrinth, débris, bewilderment, profusion, perplexities, hopeless, confusing, overwhelm, extricate, disentangle, disengage* properly in the following passage, noting the pleasing effect of the variety:

This is about the condition of men's minds on the financial question. They are riding on an avalanche of words, and every "if" and "and" only adds momentum to the mass. If some of them do not get —— before next November, I am afraid they will be —— in the ——. That which distinguishes man from the lower animals is his ability to reason, and this is a time when we need to reason and reason well. We started right, and we may continue right if we can once —— ourselves from this —— —— of ——. Touch a man's pocket and you touch his heart, and when a man's heart is touched he becomes eloquent. This question has touched the hearts and pockets of many men, and eloquence has been scattered in such —— that we have been led on and on into this —— of language until we stand in almost —— ——. The best way to —— ourselves is to go back home, and here in our own little valley consider the situation.

2. Point out and name the figures of speech:

Many years have elapsed since Providence flung Mr. Watts out of the Auld Licht kirk. Mr. Watts was a probationer who was tried before Mr. Dishart, and, though not so young as might have been wished, he found favor in many eyes. "Sluggard in the laft, awake!" he cried to Bell Whamond, who had forgotten herself, and it was felt that there must be good stuff in him. A breeze from heaven exposed him on Communion Sabbath. . . .

Mr. Watts was conducting the service on the commonty. It was a fine, still summer evening, and loud above the whisper of the burn from which the common climbs, and the labored "pechs" of the listeners, rose the preacher's voice. The Auld Lichts in their rusty blacks—they must have been a more artistic sight in the olden days of blue bonnets and knee-breeches—nodded their heads in sharp approval; for though they could swoop down on a heretic like an eagle on carrion, they scented no prey. Even Lang Tammas thought that all was fair and above-board. Suddenly a rush of wind tore up the common, and ran straight at the pulpit. It formed in a sieve, and passed over the heads of the congregation, who felt it as a fan, and looked up in awe. Lang Tammas, feeling himself all at once grow clammy, distinctly heard the leaves of the pulpit Bible shiver. Mr. Watts's hands, outstretched to prevent a catastrophe, were blown against his side, and then some twenty sheets of closely written paper floated into the air. There was a horrible, dead silence. The burn was roaring now. The minister, if such he can be called, shrunk back in his box, and, as if they had seen it in printed letters of fire on the heavens, the congregation realized that Mr. Watts, whom they had been on the point of calling, read his sermon. He wrote it out on pages the exact size of those in the Bible, and did not scruple to fasten these into the Holy Book itself. At theatres, a sullen thunder of angry voices behind the scene represents a crowd in a rage, and such a low, long-drawn howl swept the common when Mr. Watts was found out. To follow a pastor who "read" seemed to the Auld Lichts like claiming heaven on false pretences. In ten minutes the session alone, with Lang Tammas and Hendry, were on the common. They were watched by many from afar off, and, when one comes to think of it now, looked a little curious jumping, like trout at flies, at the damning papers

still fluttering in the air. The minister was never seen in our parts again, but he is still remembered as "Paper Watts."—J. M. BARRIE: *Auld Licht Idylls.*

3. Discuss the force, beauty, novelty, etc., of the figures of speech in the following passages:

She felt that she had added one more perplexity to their full cup of apprehension.

The schoolroom ceiling had been plastered with paper wads until it looked like a photograph of the moon.

Her face shone like the sun through the night of her tresses.—*Arabian Nights.*

And so we look beyond to the white expanse of the cruel desert that makes one think of the tales of suffering and death it holds folded in its dry breast.

But Truth is such a fly-away, such a sly-boots, so untransportable and unbarrelable a commodity, that it is as bad to catch as light.—EMERSON.

My uncle gave a kind of broken cry like a sheep's bleat, flung up his arms, and tumbled to the floor like a dead man.—STEVENSON.

I felt the hair lift at the back of my head, and my heart thump like a thermantidote paddle.—KIPLING.

We were all huddled together close to the trembling horses, with the thunder chattering overhead, and the lightning spurting like water from a sluice, all ways at once.—*Idem.*

The lightning spattered the sky as a thrown egg spatters a barn door.—*Idem.*

His natural tendency is to shun whatever is sharp and abrupt. He loves to prolong emotion, and lingers in his honeyed sensations like a bee in the translucent cup of a lily. So entirely are beauty and delight in it the native element of Spenser, that, whenever in the "Faery Queen" you come suddenly on the moral, it gives you a shock of unpleasant surprise, a kind of grit, as when one's teeth close on a bit of gravel in a dish of strawberries and cream. He is the most fluent of our poets. Sensation passing through emotion into revery is a prime quality of his manner. And to read him puts one in the condition of revery, a state of mind in which our thoughts and feelings float motionless, as one sees fish do in a gentle stream, with just enough vibration

of their fins to keep themselves from going down with the current, while their bodies yield indolently to all its soothing curves. He chooses his language for its rich sonorousness rather than for intensity of meaning. To characterize his style in a single word, I should call it *costly*. None but the daintiest and nicest phrases will serve him, and he allures us from one to the other with such cunning baits of alliteration, and such sweet lapses of verse, that never any word seems more eminent than the rest, nor detains the feeling to eddy around it, but you must go on to the end before you have time to stop and muse over the wealth that has been lavished on you.—LOWELL.

4. Discuss all elements of style in the following passages that are either essentially or incidentally decorative, including figures. For effective and in the main judicious use of ornament, see Appendix C XVIII and XIX.

I can see in fancy the houses and roof-tops, some probably very old, as the time-honored moss has made its appearance and clings in clusters and bunches upon the shingles and overhangs the eaves, while many others have the appearance of recent construction as the new coat of paint causes the now western sun to cast beautiful reflections, differing according as the angle of incidence varies. . . . The school grounds are similar to all public-school grounds. If they could talk, what stories they might tell, but I see them yet as still as the grave, since it is past the hour of adjournment and the little youngsters have wended their way to their several homes. But leaving this scene and the beautiful green fields and pastures which lie to the left, we look one mile down the motor track, and to the east our eyes are prone to dwell for a few moments upon the dull form of the "Star Flouring Mills." The engine, laboring under its heavy load, breathes forth immense volumes of heavy black smoke.

All the reformers of the past sought to free the body, but left the mind in chains. The scientists of this century came to the rescue. They have broken the shackles of superstition, banished intolerance, placed reason upon the throne. The voice of the statesman may be drowned in the hollow mockery of legislative halls, political purity may be lost sight of in the maddened rush

for wealth, but the discoveries of science are everlasting. They are placed on the enduring foundation of truth.

Standing on these heights of civilization we can look back and see all the shoals and wrecks of time. We see man in his primitive state when war and conquest are his highest ambitions. We see him in the slow and painful stages of civilization. We see him bending a suppliant knee before the thrones of tyrants and the altars of superstition. With slow and faltering step he emerges from the shade of despotism into the broad sunlight of democracy. In the light of progress we have been enabled to reap the harvests, the seeds of which were sown by our forefathers. It has cleared away the mists and left the world resplendent in a noonday civilization.

The bright sun peeped shyly over the mountain-tops down into the little valley. It dried the dew on the honeysuckle, and roused the birds into activity.

People were beginning to stir at the farmhouse. The smoke was curling away from the chimney in long ringlets; the queen of the kitchen seemed at war with the kettles and pans.

Noisily the chickens sprung from their prison, to partake of their morning meal. The milch-cows one by one filed into their stanchions, the maids were hurrying to and fro.

The horses came prancing from the stables for a morning roll. Then the great bell was rung, water was plentifully splattered about, and the great breakfast-table was relieved of its bountiful load.

Simple jokes and puns caused much merry laughter, and gayly the cider-mug was passed from hand to hand. After breakfast the men loitered some little time out of doors, then hastened in different directions once more. The horses were caught and harnessed, and the old-fashioned hay-wagon jolted down the lane. As the family were sitting over a late breakfast, the first load of sweet-smelling hay passed the window to be stored in its nest in the barn.

NOTE.—The following testimony from the writer of the above sketch will help to account for its character: "At the age of ten I read my first novel, entitled 'The Queen of the Isle.' I was fascinated even with the title. It was a complicated love story, published in a weekly paper. Each word sank deep into my heart, and I would read and re-read one chapter while waiting for the next."

MECHANICAL PROCESSES.

ACCURACY can scarcely exist without neatness. Writers and readers both must be able to see paragraphs and sentences clearly, down to the minutest mark of punctuation, in order to be sure that language and construction are correct. If an instructor has to puzzle over the chirography of a written composition, it is quite impossible for him to criticise it to any purpose. Least of all can style be judged when the composition cannot be read at a glance. It is only wisdom therefore on the part of the writer to study neatness and legibility and all the mechanical details that contribute to the perfection of a manuscript.

61. Chirography.—Almost any writer can, with due care, write legibly. The simple rules are to avoid close writing, angularity, and flourishes, and to write all proper names with especial care. It seems worth while to specify the few chief faults to which illegible writing can be traced. They are as follow:

1. Inclining letters too far forward. The vertical system of penmanship is the most legible.

2. Extending loop-letters until they interfere with the line above or the line below.

3. Leaving too little space between words. Two words should never be run together.

4. Failing to leave a larger space than ordinary between sentences, or after a semicolon.

5. Leaving space between letters of the same word. This is done most frequently after a capital.

6. Neglecting to dot *i*'s or cross *t*'s, or placing the dots and crosses recklessly. The habit of omitting the dot over *i* is probably the worst a writer can fall into.

62. The Manuscript.—Unruled letter paper (about 8 × 10 or 8 × 11 inches) will be found most suitable. There may be a marginal ruling 1½ inches deep. In quality the paper should be sufficiently sized, or glazed, to take ink, not sufficiently to present a very glossy surface. A neutral tint of gray, blue, yellow, or manila brown is preferable to white.

Write on one side only, in black ink. Leave space above the title, and space between the title and the theme. Aim to observe the rules that govern the form of a page of print. Leave a margin of 1½ inches at left for instructor's criticisms. Indent the first word of each paragraph about three-quarters of an inch, irrespective of where the preceding paragraph ends. Larger divisions of the essay may be indicated by leaving an entire line blank. Insertions, if made, should be made above the line, with a caret (∧) to indicate the place. Make erasures by drawing a single horizontal line through the words. Do not use marks of parenthesis for this purpose, as they have another use : a printer will not delete but will set up in type everything found within marks of parenthesis. Restore a deleted word by a line of dots beneath it. Underscore once for *italics*, twice for SMALL CAPITALS, three times for CAPITALS. The latter are rarely used except for headings. Foreign words, as well as words of special emphasis (but see **48**), are customarily italicized. Use wave-line underscoring to indicate heavy-face type. Two words may be transposed by drawing a line over the first and continuing it under the second. Two paragraphs may be consolidated by drawing a line from the end of one to the beginning of the other. A new paragraph that has been "run in" by

error may be indicated by the paragraph symbol (¶). Number the pages.

It is usually desirable that the sheets be not fastened together. Never roll a manuscript for either teacher or printer. If the theme is bulky, the sheets should not be folded. Where short themes are presented in large numbers, they can be more easily handled if folded once: the fold keeps together the sheets of each theme. Fold transversely, bringing the top to the bottom: this leaves the theme in a more nearly square shape, and besides, the fold does not break all of the lines of writing nor change continually the angle of the paper to the eye that reads it. Indorse name and subject on the outside, at the margin end, with the fold to the right: thus the right hand, in running over a bunch of themes, will catch entire themes and not loose leaves.

63. Punctuation.—If punctuation is to subserve its true end of assisting the reader's understanding, it is desirable not only that there be consistency on the part of each writer, but that there be uniformity, so far as possible, on the part of all writers. This in general; but immediate clearness will sometimes override the demands of consistency, so that punctuation cannot be reduced wholly to rule. We cannot give an exhaustive treatise of the matter —we can give only general rules with some special considerations.

1. The PERIOD (.) is used at the end of declarative sentences, or of sentences but slightly exclamatory. Thus the proper use of the period depends simply on a knowledge of what constitutes a sentence (see **28–30**). The period is also used after certain abbreviations (see **64**).

2. The COMMA (,) has various functions. Its chief function is to keep apart things that are not logically connected. This may be illustrated by the following sentences:

The man says my informant lies.
The man, says my informant, lies.

In general, so long as there is no appreciable pause in the reading of a sentence, no comma should be inserted. Three hundred years ago, Bacon punctuated thus:

This same truth, is a naked, and open daylight, that does not shew, the masques, and mummeries, and triumphs of the world, half so stately, and daintily, as candlelights.

To-day, we should throw away every comma except possibly the one after "daylight." Indeed, the tendency is just now very marked to ignore slight logical pauses so long as no wrong massing of parts is likely to result. Such sentences as the following therefore usually stand without commas:

After rising take a cold bath.
Nobody could in this sense love nature more deeply.
On account of the outside work of the members it was found impracticable to maintain the society and the motion was passed to adjourn *sine die*.

The last sentence affords an example of ordinary newspaper punctuation, in which commas are used sparingly. Good, logical reasons can be given, however, for putting a comma after "society" and one after "members." The sentence is worth studying. Suppose that, in order to avoid the slight danger of reading "motion" as a second object of "maintain," we place a comma after "society." The effect then is to separate the sentence into two parts, causing us to look upon the introductory phrase (the first nine words) as an integral portion of the first part only. But the influence of this phrase extends over the second part also. We must therefore take this phrase out of the first part by putting a comma after "members." Now we have three parts, but still there is nothing to show positively that the first phrase must be read with all that fol-

lows, since what follows is divided. We are tempted to remove the comma we have placed after "society." Thus do the logical claims conflict, owing to the different relative values of the single mark. We must trust to the reader's intelligence: the sentence is so simple that he cannot fail to understand it, and perhaps it is just as well written without commas as with them. The important thing is to see to it that the sentence cannot possibly be read in any sense but the one intended. This requires close watching.

(1) *Construction.*—After a transitive verb or a preposition, a comma must often be used before a new subject to prevent that subject from being construed as the object of the verb or preposition.

Dairying, stock-raising, and blacksmithing are taught to the boys ∧ and girls receive instruction in sewing, cooking, and housekeeping.

Many similar cases will arise, which it is not worth while to classify. In the following sentence, a comma is needed after "criticise" to show that it does not govern "traditions":

Roman history teaches students to criticise ∧ and not to accept traditions as historical facts.

Indeed, we are brought back to the simple principle of massing, of making the proper combinations and separations.

It was a mistake to introduce the subject of native Hawaiian music ∧ because the reader cannot follow it out for himself.

But there is one thing that poetry must be, and that is ∧ not prose.

(2) *Parts of Speech.*—Similar to the above rule is the rule requiring a comma before or after certain words to distinguish them from the same words used as different parts of speech. Thus the comma must be used after cer-

tain adverbs to distinguish them from prepositions, and before certain conjunctions to distinguish them from their use in other relations. In particular, a comma regularly stands before the words *for* and *as* when these words mean *because*.

Below ∧ the foliage is of a much lighter green.

Her clothes are neat ∧ as she is an old maid.

At this place we decided to stop ∧ for the night had grown dark and inclement.

(3) *Series.*—In a series of two or more words or phrases, standing in the same relation, and not connected by conjunctions, a comma should stand between each two. Usually, a comma is not required after the last, though this will depend on the relation of the whole series to the sentence.

Gambling, swearing, profane language of all kinds had been peremptorily forbidden.

When a connective stands between each two members of the series, commas are usually not employed. They may be used however to give separate emphasis to the members:

They were not rough, nor hasty, nor disputatious.

When the connective stands only before the last member (in a series of three or more), the comma is used before the connective precisely as if there were no connective. This is necessary to prevent the last two members from seeming to stand in some closer relation than the other members.

They were helpful, gentle, patient, and placid.

When we have a series of adjectives before a noun, commas should stand only between those adjectives that are coordinate in value.

He is a bright, trustworthy young man.

He is a large, strong, young man, just the kind one would choose for so hazardous an undertaking.

Their eyes were intently fastened on the iron-clamped oaken door.

It seemed little likely that they should be able to break in this iron-clamped, oaken door.

(4) *Adverbs.*—Adverbs, when used to modify, not a simple word, but an entire phrase or sentence, thus taking on a conjunctive force, are usually set off by commas. The rule is by no means rigid. When the sentence is short, or when the adverb readily coalesces with the sentence, commas are frequently dispensed with. Or the punctuation may differ with different positions of the adverb. At present the tendency is very strong to omit commas wherever they are not necessary to clearness. The comma is often useful to distinguish between the concessive *now* or the illative *then*, and the temporal *now* or *then*.

I apprehend, however, that I attend very irregularly.

Again, we may not regard this egotism as selfishness.

Religion, then, has an undeniable part to play.

We shall never know, perhaps.

Perhaps we shall never know.

This too is gain.

After all there is a northwest passage to the golden shores of Freedom.—LANDOR.

It is therefore beautiful because it is alive.—EMERSON.

Happily Wednesday morning of itself brought deliverance.—CARLYLE.

(5) *Parenthetic Elements.*—Vocatives, appositives, interjections, absolute phrases, and in general all elements that are parenthetical, or that stand outside of the regular construction of the sentence, are set off by commas.

Oh, Sir, you do not know.

Cyrus, the King, spoke to his subjects. [But, "Philip the Bold."]

Hookahs, or Persian water-pipes, are much used. [But, "Cigars or pipes."]

Yes, the messenger is gone.

Alas, such theories are very lamentable.

"Come," said he, "and I will show you."

These three books, and they are not expensive, are all that you will need.

(6) *Clauses.*—Coordinate clauses are usually kept apart by commas.

My spirits were exhausted, and I threw myself upon a bench.

Subordinate adverbial clauses are in general set off by a comma only when they precede the verb.

He will be a poet if he can *see*. If he cannot do that, it is of no use to keep stringing rhymes together.

A relative clause should be preceded by a comma when it is explanatory, not when it is restrictive (see **40**).

She set herself to the task, which was no easy one.

The hall was named from the gallant cavaliers who were massacred there.

(7) *Transposition.* — Portions of a sentence that, by transposition, are thrown out of their normal place, are set off by commas unless the construction is readily apparent without them.

To find out this, you task the whole force of insight that is in the man. [But, "Thus much we know."]

Let us, for argument's sake, assume this.

(8) *Before Verb or Object.*—Two or more commas, used, as in the present sentence, to set off semi-parenthetical elements, may frequently stand between a noun and its verb. But that a single comma should intervene between a subject and its verb, or between a verb and its object, is illogical. Nevertheless, it is sometimes necessary to insert such a comma, either to show where a long or a complex subject ends (especially if it ends with a verb), or to indicate that everything following the verb is to be taken as complement or object.

Whoso faints, fails.

That a good was in it, admits not of doubt. Whatsoever has existed has had its value. [Thus punctuates Carlyle, somewhat arbitrarily, for the two sentences are similar in construction.]

Most people seem even to think, the more trees, the more birds. —LOWELL.

That preoccupation of the dilettante with what might seem mere details of form, did but serve the purpose of bringing to the surface certain strong personal intuitions.

(9) *Before "that."*—The comma is no longer used before a clause introduced by *that* after verbs of thinking, saying, etc. The comma may be used, however, as a warning that several *that*-clauses are to follow; or it may be used to prevent the reader from mistaking the word *that* for a pronoun.

I could not refrain from remarking that it was a very inopportune moment.

Now you will observe, that there are three points at issue, that two of them are seldom discussed intelligently, and that one is rarely discussed at all.

Then he volunteered the information, that they were all anxiously waiting for this very thing to happen.

(10) *Ellipses.*—A comma is frequently used to indicate an omitted portion of a sentence. The various elements of dates, addresses, etc., are separated by commas.

An institution is the lengthened shadow of one man; as, Monachism, of the Hermit Antony; the Reformation, of Luther; Quakerism, of FOX.—EMERSON.

The letter is dated September 6, 1897, and is addressed to William Scott, Pittsburg, Pennsylvania.

3. The SEMICOLON (;) has three important uses:

It serves to separate clauses of a compound sentence when the connection is not close (especially when the connective is omitted), while it is yet close enough to demand some outward sign. In nearly all such cases it is possible

to use a period, but a nice discrimination of relations would be sacrificed thereby.

The semicolon serves to separate parts of a simple sentence that have a coordinate value but that are already somewhat complicated by having subordinate parts set off by commas. The semicolon here performs what is ordinarily the office of a comma, and is resorted to only to avoid confusion with commas that are performing other offices, and so to insure a proper grouping of the sentence elements.

The semicolon is regularly used before the abbreviations *viz.*, *e.g.*, etc., when these introduce a somewhat extended list of examples.

The negro leaped out of the hole; the doctor dropped his book and basket, and began to pray in German.

Antithesis defines by differences; epigram emphasizes a single idea. [*But*, *while*, *whereas*, might be supplied.]

In calm streams, fishes; birds, in sunshine, play.

Of soldiers, Castilian and Portuguese, there were nineteen thousand; of gentlemen volunteers, a thousand; six hundred priests, servants, strangers, and miscellaneous officers; and two thousand men besides, of not sufficient importance to be particularly described in the Spanish records.

In newspaper English there is a growing tendency to employ the possessive form with an impersonal word; as, "England's glorious history," "A train's narrow escape."

4. The COLON (:) has three uses:

It is used between two clauses of a compound sentence when the second clause stands in some sort of apposition with the first, repeating the idea in other words, or adding an explanation or illustration. But before an adversative clause, or before a clause that introduces any change or advance of thought, the semicolon or comma should be used.

In rare cases the colon must be used to indicate the

largest groups of elements in a sentence that is already divided and subdivided by semicolons and commas.

The colon is regularly used after such phrases as *says, these, the following,* etc., when a formal quotation or enumeration follows. Before short, informal quotations, a comma is usually sufficient.

A soul thus fortified is like a diver in his bell: it passes through life as he passes through the sea, unstained but isolated.

Not that I mean to vindicate myself in any great degree: I know too well what a whimsical compound I am.

It is a sad thing to have to study to drive the night away; a thing which till now I never had occasion to practise: but at present I am reduced to it; it is the best thing I can do. [The semicolons are scarcely required here, but if they be used, as Carlyle uses them, then the colon becomes necessary where it stands, although the position (before an adversative) would ordinarily require a semicolon.]

Now the iron bars which uselessly enclosed this bit of ground, and made it pestilent, represented a quantity of work which would have cleansed the Carshalton pools three times over: of work, partly cramped and perilous, in the mine; partly grievous and horrible, at the furnace; partly foolish and sedentary, of ill-taught students making bad designs: work from the beginning to the last fruits of it, and in all the branches of it, venomous, deathful, and miserable.

Louise hesitated a moment, and then said: "Who is he? What is he?"

Briefly the case is thus: If *avocation* and *vocation* are to be held synonymous, English is poorer by a useful, and richer by a superfluous, term.

5. The EXCLAMATION-POINT (!) should be used sparingly. It is not needed after every *oh* or *alas* or every slightly exclamatory sentence. When used in the middle of a sentence, a capital does not follow.

6. The INTERROGATION-POINT (?) follows all questions, even when the question has the declarative form. Some-

times, when the sentence is long and not entirely interrogative, instead of being placed at the end it follows immediately the interrogative portion. Sometimes it follows each separate query of a compound interrogative sentence. When it is placed within parentheses, it throws doubt upon the word or date just preceding.

Ah, through that long high Gallery what Figures have passed —and vanished!

You think so?

Shall we blame him?—seeing that he did not know what would be expected of him, and that he would not have understood had he known.

Can that which is unsavory be eaten without salt? or is there any taste in the white of an egg?

Does he dream of wealth? or fame? or empire? or happiness?

Upon the whole it seems very cruel in me to describe my miseries in such glowing colors (does it not?) and make you unhappy.

Hengist and Horsa landed at Ebbsfleet, 449 (?).

7. The DASH (—) has several common uses. Writers should beware of using it indiscriminately for all sorts of punctuation-marks.

It is used to indicate informal apposition, just as the colon is used to indicate formal apposition. A comma usually precedes it.

It is used before a summarizing word, such as *these, those, all.* The comma or semicolon will precede it, according as the elements summarized are separated by commas or semicolons.

It is used to indicate a sudden break in the thought, or a violent change of construction. If the sentence is left unfinished, the next sentence or paragraph will begin with a capital, without any intervening period.

Two dashes (called the double dash) are used, one before and one after a phrase that is parenthetic in nature, too

much detached to be inclosed in commas simply, and yet too vitally related to be shut off within parentheses. A comma should precede the first (and then also the second) dash only in case a comma would be required there by the sentence if there were no parenthesis.

Sometimes, to save space, the short speeches of a colloquy are run into a single paragraph, the period and dash taking the place of paragraph divisions.

He has happily united the two most familiar emblems of life,—the short journey, and the inn.

One is always better for a short walk in the morning air,—a medicine which may be taken over and over again without any sense of sameness.

To watch the corn grow, and the blossoms set; to draw hard breath over ploughshare or spade; to read, to think, to love, to hope, to pray;—these are the things that make men happy.

There was a case once—but that is another story.

The motive of the play—revenge as a religious duty—belongs only to a social state in which the traditions of barbarism are still operative.

"Doing what?" asked Tom.—"Poker!" replied Oakhurst, sententiously.

8. PARENTHESES, (), are used for explanatory phrases that are thrust into a construction without being made grammatically dependent upon it. It is well to avoid parentheses as far as possible by dispensing with explanations that are not vital, and by finding a grammatical construction for all others. On the other hand, it is not well to make the double dash do duty for all sorts of parenthetical phrases.

9. BRACKETS, [], are reserved chiefly for interpolations within quoted matter, made by the writer using the quotation. See **7.**

10. The APOSTROPHE (') is used before *s* of the possessive case. The apostrophe and *s* should be added even though

the name ends in *s*; as, "Burns's poems." The *s* may be omitted, to avoid excessive sibilance, in such words as *Anchises, Cræsus;* thus, "Anchises' son." After plurals in the possessive case, the apostrophe alone is used. The apostrophe is also used to indicate omitted letters, as in *can't, I'll, o'clock.*

11. MARKS OF QUOTATION (" ") enclose quoted matter. If one quotation is made up of several paragraphs, the marks are repeated at the beginning of each paragraph but are used at the *end of the last only:* only thus can it be shown that the quotation is continuous. If, however, the paragraphs represent the speeches of different speakers, marks will of course be used at the end of each paragraph also. The marks must be repeated for every interpolated *said he,* etc., so that the interpolation shall not be included. Before the *said he* stands also a comma (or, if demanded, an interrogation or exclamation point—never a period), after the *said he* stands usually a comma. But if a semicolon or period belongs properly at the end of the portion just quoted, that mark is placed after the *said he.* A quotation within a quotation is indicated by single marks (' '); one within that, by double marks; and so on. Titles of books, plays, pictures, are usually quoted; the names of periodicals and characters are usually italicized.* As to relative position, quotation marks stand outside of other marks when these marks belong to the quoted matter. They are frequently placed outside of periods, commas, and semicolons, even when these marks are not properly included, as when a single word is quoted at the end of a sentence. Most of these usages will be found illustrated in Appendix C XVI and XIX.

* Apparently there is a strong tendency to italicize the names of novels, tales, and poems, and to quote the titles of other books and articles. But our rule might well be adhered to, if only to distinguish, for example, between the book "Trilby" and the character *Trilby.*

12. The HYPHEN (-) is used at the end of a line when a word must be divided there. The division must be made at the end of a syllable. It is difficult to give rules for syllabication. Pronunciation may be relied upon largely, etymology to some extent. For the rest, the dictionary must be consulted if one desires uniformity. For example, the ear will tell us what is the first syllable of the word *determine*, but it will not tell us the second. We can only consult the dictionary, and there we find such seeming discrepancies as *form-al, for-mer, fa-ther, moth-er.* Divide between double consonants. Divide before the verbal endings *ing, ed* (when it is pronounced as a separate syllable), adjective *er, est,* nominal *tion,* and plural *es* unless a double consonant or a soft *c* or *g* precedes. Never divide a monosyllable. Never divide off a syllable of one letter, as *a-gainst, might-y.* Never repeat the hyphen at the beginning of the next line. For compound words see **66.**

64. Abbreviations.—In all formal composition, abbreviations should be as far as possible avoided. It is quite impermissible to write "one doz. eggs" as if one were making out a grocer's bill. The following abbreviations, however, are in common use:

Mr., Mrs., Messrs., Dr., Pres., Prof., Gov., Capt., Lieut., Hon., Rt. Hon., Rev., Rt. Rev., St., Mt., when used before proper names. All of the titles, however, except the first four, should be spelled out when used with only a surname. *Honorable* and *Reverend* should be preceded by *the,* and should not be used with a surname alone—*Mr.* should be inserted if other names or initials be lacking; as, "the Rev. Mr. Boyd."

Esq., Jr., and such titles generally as A.B., F. R. S., U.S.N., when used after proper names.

A.D., B.C., A.M., P.M. (frequently now a.m., p.m.), etc., e.g., i.e., viz., and, in letters, inst., prox., ult., P.S.

Numbers should be spelled out. Arabic numerals are used, however, in dates, addresses, citations of pages and the like, and sums of money not in round numbers. They are also used sometimes when the number is a large one, reaching into thousands or higher, or when there are many numbers which it is desirable that the eye should readily catch, and in technical matter generally. In such cases, point off with a comma every three digits from the end, except in dates and street numbers. Roman numerals may be used to designate sovereigns, in which case a period follows; as, "Charles VI. of France."

In citations, foot-notes, etc., abbreviations and numerals are used freely, frequently with very little punctuation in the way of commas. A few examples will illustrate:

Cf. Harleian MS. Brit. Mus. 3469.

Ruskin: Mod. Painters, Vol. I. Part II. Sec. I. Chap. VII. pp. 237–239.

2 Chron. xx. 9. (or, 2 Chron. 20 : 9).

Sartor Resartus. Ed. by A. MacMechan. Boston : Ginn & Co.

65. Capitals.—Only doubtful or troublesome cases are here cited.

Capitalize titles only when used with the name. *President*, however, when referring to the president of a republic, is usually capitalized. This rule can be applied to many other words, such as *club*, *company*, *college*, *high school*, *county*, *river*,—that is, they are to be capitalized only when used with a proper name; as, the Catskill Mountains, Lime Point, St. Joseph's Academy.

Capitalize *State* when referring to one of the United States.

Capitalize *East*, *North-West*, etc., when used as nouns referring to definite sections of a country.

Capitalize names of political parties, fraternities, and organizations generally ; but not names of college classes.

Capitalize nouns and adjectives of distinct nationality or locality: French, Yankee, Indian, Chinese (not negro, gypsy).

Capitalize *Bible*, *Gospel*, *Scripture*, *Christian*, and names of religious sects; names of the Deity, including pronouns when without antecedent, especially of the second person.

Capitalize names of days, months, and festivals, but not names of seasons.

Capitalize the prefixes *von*, *de*, etc., only when not preceded by title or Christian name: De Quincey, Thomas de Quincey. Some prefer to follow the Continental method, writing these prefixes always with small initial.

Capitalize the important words of all titles of books, etc., —that is, the nouns, pronouns, adjectives, verbs, and adverbs. There is much divergence of practice: some would capitalize only nouns and verbs, others would capitalize even prepositions when they are long.

Direct quotations and direct questions that are virtually complete sentences should begin with capitals. Verse, unless but a fragment of a line, should be quoted in verse form, with capital at beginning of each line.

In botany and zoology, the names of classes, families, and genera are capitalized, but not the names of species unless derived from a proper name, in zoology not then. These names are also usually italicized. Thus: *Ranunculus bulbosus*, *Ranunculus Pennsylvanicus*, *Ursus americanus*.

The foregoing rules are general only. Practice varies much with different publishing houses. Various circumstances must also be taken into consideration. Thus, a college paper or a college catalogue will capitalize the word *college* when referring to its own college. The different departments and even different studies may be dignified with capitals. The tendency, however, is to reduce the

number of capitals used. Some publications go so far as to reject all capitals but the first from the titles of their articles, following the foreign method and the method now prescribed for catalogues by the American Library Association.

66. Compound Words.—The compounding of words, like syllabication, is too intricate and technical to be taken up in detail here. Writers are in the habit of leaving compositors and proof-readers to wrestle with it. There is not, and never has been, uniformity. Mr. F. H. Teall has attempted to reduce the matter to principle: see his "English Compound Words and Phrases" or the Standard Dictionary (p. xv). We offer a few suggestions:

Keep words separate so long as possible without prejudice to their signification: good morning, long looked for, prison cell, by and by.

Try, by pronunciation, whether the phrase is felt to be one word or two. Note the difference between "It is a green house" and "It is a greenhouse." Once men said *steam boat*, as to-day we say *electric car;* but now it is *steamboat*, and already we have *trolley-car*. This test, however, will not determine whether the compound word is to be hyphened or not, although a fine ear may detect differences even here. A *honey-bee* is recognized as a bee, distinct from other bees, but *honeycomb* is not thought of as comb at all. The coalescence is often only a matter of time.

Phrases made into attributive adjectives are regularly compounded: "He is great souled," "He is a great-souled man." But such compounding must not be done wantonly —in particular, many printing-offices object to the compounding of such long phrases as *well to do*, *never to be forgotten*.

Use hyphen in all manufactured (not in the standard) compounds of *self-*, *semi-*, *demi-*, *anti-*.

Use hyphen in numerals compounded of tens and digits:

twenty-five, *ninety-nine*. Not, however, in such fractions as *one half*, *two thirds*, *ten thousandths*. But *one ten-thousandth*, *a two-thirds interest*. The pronunciation test may be applied here.

Neither hyphen nor diæresis is now considered necessary in such words as *zoology*, *cooperate*, *preeminent*, *reinvest*.

No hyphen is used before the suffix *like*, unless the formation be unusual (as when *like* is appended to a very long word or to a proper noun).

Any, *no*, *some* are united without hyphen to *body*, *thing*, *way*, *wise*, *how*, *where*, *whither*. *Some* takes also *time*, *while*, and *what*. *Every* coalesces with *body*, *thing*, and *where*. The word *one* must stand entirely separate.

Write *to-day*, *to-night*, *to-morrow* (but *together*).

EXERCISES ON SECTIONS 63–66.

1. Punctuate correctly the following sentences and passages, giving reasons:

After pressing the frame is removed from the box.

When he died poor people lost one of their best friends.

The topic as stated at the outset may undergo modification in one of three ways.

These mountains are covered with pines and grass is abundant for months after the rainy season.

On a flat circular island in New York harbor surrounded by the commerce and traffic for which the metropolis is noted stands the Statue of Liberty.

After each day's work the men would talk over the situation and just before Mackintosh left Williams informed him that he had come to the conclusion that Barden's body was lying under the tailings of the hydraulic workings.

After the queen had seated herself and her maids like a flock of butterflies had settled around her the stroke of a bell announced the beginning of the revel.

A week before I had seen the name enrolled upon the hotel register.

The introduction is a good one for it arouses immediately an interest in the subject.

If the weather continues cloudy the results may be disastrous as the vines are likely to mildew.

The tree presents the form of a perfect dome but within the branches form an impenetrable thicket.

This sight develops in Faust a reverence for the beautiful but it is simply reverence for he is satisfied to worship the object from a distance.

Take *a* and *b* or *c* and *d*.

There were streamers of red blue orange and green.

The secret was known only to Ben the secretary and the treasurer.

The butcher a jolly smiling red-bearded man was not disposed to answer rashly.

Love patience hospitality faith these things they know.

Everywhere about is evidence of a love for sweetness and brightness and beauty.

The cottage was set on a sloping bank with clear fountains flowing beside it and wild flowers and noble trees and goodly rocks gathered round.

For him neither flowers bloom nor birds sing nor fountains glisten.

Her long silken dark brown hair was taking on almost golden tints in the soft afternoon sunshine.

However this might be accounted for by a difference of temperament.

To-day we have to-morrow we have not.

To-day we work to-morrow we die.

But above all he has two philosophies.

A wide freedom truly !

Now the conceivable imperfections of any single feature are infinite.

The critics too may say of it what they please.

Cease fool thy prattle.

She this good Quakeress is as much like an angel of peace as any person I ever saw.

Oh surely my good mother you will not refuse me this.

And these are not observe merely moral or pathetic attributes of riches.

Wait and thy heart shall speak.

The farrier looked fierce and the mild butcher's spirit was roused a little.

If riches increase they are increased that use them.

His genius was unemployed only when it was unoccupied.

Yet I suffer willingly for my purpose is good.

Two small figures had huddled together in a distant corner when they saw that their apartment was being invaded.

The buck turned and caught sight of my cap when he gave a great bound.

Kitty was the twenty-year-old daughter of "a renter" who had come from Kansas to the territory six months before.

The type of mind in the uncultivated and the philosophizing classes whom George Eliot has made her chief study is much stiffer and more monotonous.

It is a work of which any man might be proud.

How far art is capable of helping us in such happiness we hardly yet know.

Of the other masters represented here Tintoretto is the noblest.

Just why Bettie refused to allow him to get a cook for her Jack could never quite understand.

What was transitory in him passes away.

The truth is you cannot succeed by merely affecting success.

This wandering away in thought from the thing seen to be the business of life is not however peculiar to men of the highest reasoning powers.

The fact is that there is hardly a roadside pond or pool which has not as much landscape in it as above it.

It will be observed that while the climate in the state is damp yet it is salubrious.

It is easy to see that man in his present condition can do little to alleviate the evil.

At one time he is a radical at another a conservative.

2. Insert commas, semicolons, and colons, wherever required in the following sentences:

He is the Lord our God his judgments are in all the earth.

Milton lived complete and pure to the end without loss of heart or weakness experience could not instruct nor misfortune depress him he endured all and repented of nothing.

They study in the first year English Latin and Mathematics in the second year Greek Latin and Mathematics and in the third year Greek Latin and Biology.

It would take some pages of close writing to point out one by one the inanities of heart soul and brain which such a conception involves the ineffable ignorance of the nature of the event and the scene of it the incapacity of conceiving anything even in ignorance which should be impressive.

Usually a strong writer leaves a special mark in some particular region of mental activity the final product of him is to fix some persistent religious mood or some decisive intellectual bias or else some trick of the tongue.

Specifically there are at least four aims to point out freely and vividly the follies foibles and vices of the times to introduce a lighter brighter and more amusing vein of poetry into English literature to acquaint the English people with other countries and nations and to inspire lofty ideals of life and conduct.

Our hand-baggage consisted of the following articles luncheon for four a camera a telescope and two rifles.

Already the effects of the harbor improvements are being seen the depth of water on the bar has noticeably increased the shifting sand has formed bulwarks behind the jetty extensions and there is no longer any doubt that the jetty walls will maintain a permanent channel through the bar.

3. As a general exercise, write out the following, properly paragraphed, capitalized, and punctuated:

let me look little girl he said quietly in french she handed him the newspaper still watching his face the beacon he muttered reading aloud from the ornamented wrapper a weekly journal he threw the paper down and returned to the times which he unfolded tell me hilda he said is mr brooks connected with this weekly journal the beacon her back was turned toward him she was hanging up the key of the post-bag on a nail beside the fireplace yes she replied without looking round is he the editor yes

the count turned the times carelessly ah he muttered the cholera has appeared again for some time he appeared to be absorbed in this piece of news then he spoke again i know something of a man who writes for that newspaper the beacon i knew his father very well yes interrogatively from hilda the count glanced at her thomas merton he said we know him also she answered moving toward the bell

67. Spelling.—In spite of much agitation, the prospect for a rational system of English spelling seems to be very remote. We are even losing, in the United States, some of the ground gained long ago; for, owing to the new copyright laws, books printed from the same plates for both sides of the Atlantic are restoring the *u* to such words as *labor* and substituting in certain words *-ise* for *-ize*, to accord with the demands of British readers.

1. Any tendency toward simplification, however, is to be encouraged, and accordingly the following rules are commended for observance:

Reject *e* after *g* in *judgment*, *acknowledgment*, *abridgment*, *lodgment*.

Drop final *me* in *program*, *gram*, etc.

Drop final *te* in *quartet*, *quintet*, *sextet*.

Substitute *e* for the diphthongs *æ* and *œ* when they are pronounced like *e*: *esthetic*, *fetid*.

Do not double *l* or *p* of unaccented syllables before the terminations *ed*, *er*, *ing*: *equaled*, *traveler*, *worshiped*. Other consonants are not doubled in this situation—there is no reason why these should be.

When two spellings are in use, select the simpler: *wilful*, *fulfil*, *dulness*, *woolen*, *whisky*, *story*, *develop*, *mold*, *ax*, *wo*, *rime* (for *rhyme*).

2. A few other simplifications are sometimes ventured upon, though they cannot yet be employed with confidence. The *ue* is sometimes dropped in *catalog*, etc., but this spell-

ing compels *catalogd*, or else the *u* must be retained, *catalogued*, just as the *k* is still retained in *mimicked*. The *e* is sometimes dropped from such words as *infinit*, *exquisit*. For *ed* of the past tense pronounced like *t*, the letter *t* is sometimes substituted: *lookt*, *loopt*, *vext*. The Chemical Section of the American Association for the Advancement of Science has recommended a revised spelling, the most important items in which are the dropping of final *e* in such words as *bromid*, *bromin*, and the changing of *ph* to *f* in such words as *sulfur*, *sulfate*.

3. Uncertain spellers find much trouble with double consonants. It may be worth while to call their attention to a principle that is frequently overlooked, namely, that a single consonant is regularly (there are many exceptions) associated with a preceding long vowel, a double consonant with a preceding short vowel. Thus, *mate* gives *mated*, *mat* gives *matted; robe*, *robing; rob*, *robbing; dine*, *diner*, *dinner; write*, *writing*, *written*.

4. The following words are frequently misspelled even by fairly good spellers:

accommodate. Two *c*'s and two *m*'s.

acknowledgment. See above, 1.

all right. We have *already*, but there is no such word as *alright*.

athletics. Three syllables; do not insert *e* after first.

Christian. That the *i* precedes the *a* can be determined by the pronunciation: $i = y$.

column.

describe, description. The prefix is *de;* if it were *dis*, we should have two *s*'s, as the root is *scribe;* besides, *dis* indicates separation, an idea that is not in the word.

despair. See **describe.**

develop, development. See above, 1.

disappear. A separation of the word into its elements will show at once that there is no reason for two *s*'s.

disappoint. See **disappear.**

etc. Abbreviation of *et cetera*, therefore not *ect.*

forcible.

forty.

grandeur.

huge. Not to be confounded with the proper name *Hugh.*

humorous. From *humor*, therefore not to be confounded with the physiological term *humerus.*

imagine. One *m*, as in *image.*

irrelevant. There is no such word as *irrevelant.*

its. There is no apostrophe in the possessive pronoun; *it's* is a contraction for *it is.*

judgment. See above, 1.

laboratory. Five syllables; do not omit first *o;* note root, *labor.*

led. Past tense of *lead;* not like past tense of *read;* distinguished thus from the mineral, *lead.*

lose. Does not conform to the spelling of *choose; loose* is a different word, with a hissing *s.*

mimicking, mimicker, picnicking, picnicky. The *k* is inserted before *e*, *i*, and *y*, to preserve *c* hard.

necessary. One *c.* Whenever *c* is doubled, the first *c* is pronounced like *k*, as in *flaccid, accident.*

noticeable. The *e* must be retained to preserve *c* soft before *a.* The great difficulty is to remember whether the suffix is *able* or *ible*, which must simply be remembered, as there is no rule. When the suffix is *ible*, an *e* following *c* is dropped according to the regular rule for silent final *e: forcible.*

occasion. Double *s* only after short *a*, as in *passion.* See above, 3.

occasionally. Not *occasionly*, for *ly* is added to the adjective form. So also, *accidentally, incidentally.* There must be two *l*'s, one belonging to the adjective, one to the suffix.

occurred. Two *c*'s and two *r*'s; see above, 3.

one's. This possessive pronoun requires an apostrophe.

opportunity.

origin, original. Not *origen*, nor *origional.* Careful pronunciation will fix the noun, while the adjective, by being referred to the noun, can be kept distinct from such words as *region, religion.*

perform.
pervade.
precede. 'To go before.'
principal. Adjective (meaning *chief*). Also noun, used in sense of *that which is chief:* as, the principal of a school; in a duel; principal of a note, as opposed to interest.
principle. Noun only; as, a principle of nature, a principle of action, a principle of rhetoric.
proceed. 'To go on.'
professor. Prefix *pro*—no reason for two *f*'s.
pursue.
recommend. Prefix *re.*
rhythm.
seize. French, *saisir.*
separate, separation. The second syllable can be determined by association with *disparate, comparate, prepare, preparation.*
siege. French, *siège.*
similar. No *i* after *l.* Note that there is no *y* sound, as in *familiar.*
stationary. Adjective, meaning *at rest.*
stationery. Noun, meaning *writing materials.*
temperament. Four syllables.
together. No hyphen; no letter *a.*
truly.
tyranny. One *r;* compare *tyrant.*
until. The *l* is doubled only in the monosyllable *till.*
village. No *i* after *l.* There is no *y* sound as in *familiar.*
villain. If *i* preceded *a,* we should have a *y* sound as in *Christian.*
volume. Not to be confounded with *column;* note *voluminous, columnar.*

The proper digraph, *ei* or *ie,* can often be determined by use of the key-word *lice;* that is, *i* follows *l, e* follows *c: believe, receive,* etc.

Of about twenty words that in America conform to the present British spelling in *-ise.* the only troublesome words would seem to be *advertise, criticise, enterprise, merchandise, surprise.*

Prefer *inquire, insure.* Usage is pretty evenly divided between

enclose, *endorse*, *entrust*, *envelop*, and *inclose*, *indorse*, *intrust*, *envelope*. Literary usage leans to *endorse*, commercial usage to *indorse*.

68. Letter Writing.—The following simple forms are given to show the conventional arrangement, punctuation, and capitalization of the parts of a letter. There is some variation of practice in regard to the position and punctuation of the salutation. The salutation may be followed by a comma, or a colon, or a colon and dash. If the address is long, the body of the letter may begin on the same line with the salutation, in which case a colon follows the salutation; or the salutation may begin back at the margin, with the body beginning below it as usual. In type-written letters, the colon is frequently replaced by a comma and dash, to avoid the use of the shift-key. But so long as the salutation occupies a separate line, it would seem sufficient to use the comma alone after it, and this simpler custom is gaining ground.

34 Wilkes St., Oakland, Cal.
January 5, 1898.

Messrs. Henry Holt & Co.,
New York, N. Y.

Gentlemen,

In reply to your inquiry of December 29, I desire to say that I have already received a copy of the book. Thanking you for your kindness, I am,

Very truly yours,
James L. Warren.

(Variations:)

Messrs. Henry Holt & Co.,
29 West Twenty-third St.,
New York, N. Y.

Dear Sirs: In reply to, etc.

or

Dear Sirs:—
In reply to, etc.

Newark, N. J.
Jan. 12, 1898.

My dear Brother,
You will scarcely believe the news I have to tell you, etc.
Yours as ever,
Tom Walker.

Dr. John Walker,
Hartford, Conn.

69. Theses.—In the preparation of theses, as college or university work, the utmost accuracy and neatness should be sought. A bibliography of sources should be prefixed or appended. Explicit references should be given in marginal or foot notes, preferably in red ink. A running abstract, or table of contents, is also desirable. As an example of the general form and manner of treatment, part of a thesis is printed here :

INFLUENCE OF THE UNITED STATES ON THE DEVELOPMENT OF INTERNATIONAL LAW.

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Davis, Geo. B. Outlines of International Law. New York, 1887.

[Etc., etc.]

MAGAZINE ARTICLES.

American Historical Association Reports, 1891, pp. 65–85. Article by J. B. Moore.

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Atlantic Monthly, Vol. XXII, pp. 348–358. American Diplomacy, by H. T. Tuckerman.

Atlantic Monthly, Vol. LXVI, pp. 264–271. International Copyright, by H. C. Lodge.

Edinburgh Review, **41**: 154–181. Abolition of Impressment.

[Etc., etc.]

OUTLINE.

I. Introduction.
   1. Character of International Law.
   2. Effect of the situation of the United States.
   3. Scope of the question.
   4. American attitude toward Europe.

II. Policy during the Revolution.
   1. Condition of International Law at beginning of Revolution.
      a. Severe English attitude.
   2. European attempts to expand neutral rights.
   3. Revolutionary attitude of the United States toward neutral commerce.

[Etc., etc.]

This paper is not, and does not purport to be, a history of international law; it merely attempts to trace the influence which the United States has exercised on the development of certain branches of this law.

Character of International Law.

International law comprises the aggregate of rules and limitations which sovereign states agree to observe in their intercourse and relations with each other.[1] A nation not holding intercourse with other nations does not benefit by the rights, and is not subject to the obligations, of international law.

At the basis of international law lies the principle of mutual non-interference.[2] Only independent and sovereign states can be

[1] Davis. Int. Law, 2.

[2] Sidgwick. Elements of Politics, 230.

parties to the law of nations.[1] The independence of a nation is absolute, and not subject to qualification; so, in respect to their intercourse, nations are equal. It results from this equality that whatever is lawful for one nation is equally lawful for another, and whatever is unjustifiable in the one is equally unjustifiable in the other.[2] This independence involves the right to use means to preserve such independence, and a duty to respect the independence of other nations. But when we inquire as to what definite portions of the land and the sea are subject to such absolute jurisdiction, questions of serious import arise which must be settled by an agreement of some sort; questions of jurisdiction over rivers, the high-seas; questions of boundary disputes; and others. One nation, with due regard to the independence of another, should maintain neutrality toward other nations having disputes. From this spring the rights and duties of neutral powers and also the rights and duties of belligerent powers, both to each other and to neutrals.

In every case it will be found that it is the independence of nations, the right it brings, the duties it imposes, commensurate with a progressive civilization, which form the subject matter of international law. With the development of intercourse and the changes constantly being made by a progressive civilization, these rights and duties must adapt themselves to their new environment. It is through these changes in national intercourse that the United States can exercise its potent influence.

International law is founded on moral principles, on the principles of right and wrong. Requiring the mutual sanction of a number of nations before any new principle can be established and also be dependent on judicial interpretation (an ultraconservative force), it follows that international law is difficult to establish, hard to modify, and irregular in enforcement.

Effect of situation of the United States.

The position of this country has been peculiarly fortunate in determining its attitude on questions of international law. Situated almost alone, in a new hemisphere, with a large domain, there was every inducement to avoid entangling alliances and aggressive foreign policy, and to promote peaceful and amicable relations between

[1] Twiss. Law of Nations During Peace, 9.
[2] *Ibid.*, 11, 12.

states. It was hardly because of a merely unselfish devotion to the cause of international rights that the diplomatic history of our country has been on the whole so commendable; for in some cases where selfish interests were involved, the United States has maintained a position not sanctioned at the time by the law of nations. But it has been because a fair and enlightened policy was most conducive to the immediate, material advancement of the nation. Fortunate it is that this has been true, for it has perhaps given our public men a trend of policy that argues well for the cause and the high development of international law.

Scope of question.

In order adequately to cover the subject it would be necessary to find the status of every question of international law at the time the United States was born, and from this trace the changes made, and the influence this nation has exercised on those changes, together with the rise of new questions which require settlement. It will be possible to treat but a few of these important questions, leaving the more recent developments entirely untouched.

American attitude toward Europe.

Coming on the scene as a new nation, our attitude toward the rest of the world was wholly undefined. As Colonies, all our politics had been the politics of Europe, so that the American people had come to consider themselves a part of the European system. The one idea, however, that they did not have was, that they should hold themselves entirely aloof from the Old World. But there was one man to whom this policy was not strange, and who had a well-defined attitude concerning it, and that was George Washington. He did more than any other one man to lay down as a national American policy the idea of complete independence, "to administer to the wants of other nations without being engaged in their quarrels."[1]

Condition of International Law at beginning of Revolution.

"At the outbreak of the American Revolution (and following), the commerce of the world was governed, or rather misgoverned, by a system of arbitrary and contradictory rules imposed by the great maritime powers, especially Great Britain, all tending one way: to the effacement and abolition of all rights of small neutral states when the larger powers were at war with each other.

[1] Lodge's Washington, II. 129-131.

According to the rules of English fair-play, the ring was to be cleared and outsiders were allowed to communicate with each other only under severe pains and penalties. The world was to stand still, and starve, it might be, whenever England fought."[1]

Severe English attitude.

At this time, as well as later, during the French Revolution and the wars that grew out of it, there were disputed points of international law. England, at least when engaged in an important war, held, at this time, the following: First, that provisions are contraband of war. Second, that after notice of the blockade of a port, vessels bound to it might be taken anywhere on the high-seas; in other words, paper blockades were legal. Third, the rule of 1756, that where a European country forbade trade with its colonies in time of peace, it should not open it to neutrals in time of war. Fourth, that a ship might be captured if it had upon it goods which were property of the enemy.[2]

European attempts to expand neutral rights.

The United States was not the only, nor the first, nation to attempt to extend the rights of neutrals beyond the scope of the above rules. The rule[3] of the Consolato del Mare, that enemy's goods wherever found were liable to capture, and neutral goods were exempt from capture, was practically the rule of international law down to the Declaration of Paris, 1856. And this was due mainly to the maritime preponderance of England, notwithstanding the fact that in a few treaties England acknowledges the rule that "free ships make free goods."[4] Holland, up to the beginning of the eighteenth century, being a neutral power with important commercial interests, exerted her influence in favor of extended neutral rights.[5] Many of the less important commercial states of Europe accepted the principle of "free ships free goods."[6] The armed neutralities of 1780 and 1800 were

[1] Schuyler's Diplomacy, 367–8.

[2] These principles are formulated in Hart, Formation of the Union, 160–1. Each provision will be considered in its appropriate place.

[3] England adopted this rule at the organization of its admiralty courts during the reign of Edward III.

[4] In a small number of treaties; but these concessions were of a temporary character.

[5] Davis. International Law, 283.

[6] As, the Baltic powers,

made to defend the principle of free ships, free goods, and other neutral rights.[1]

Revolutionary attitude of United States toward neutral commerce.

The United States, even before she became a nation, in her diplomatic relations with foreign powers, asserted continually the doctrine of "free ships free goods."[2] By a resolution of Congress, October 5, 1780, the United States gave her assent to the principle claimed by the armed neutrality mentioned above.[3] Franklin strikes the key-note of American political policy in a letter to Robert Morris:[4] "Russia, Sweden, Denmark, and Holland are raising a strong naval force to establish the free navigation for neutral ships and of all their cargoes, though belonging to enemies, except contraband. France and Spain have approved it and it is likely to become henceforth the law of nations that 'free ships make free goods.' I wish they would extend it still further and ordain that unarmed trading ships, as well as fishermen and tanners, should be respected as working for the common benefit of mankind and never to be interrupted in their operations, even by national enemies; but let those only fight with one another whose trade it is, and who are armed and paid for the purpose."[5]

In the Treaty of Amity and Commerce between France and the United States in 1778, very liberal provisions for trade were secured. "It is hereby stipulated that free ships shall also give a freedom to goods, and that everything shall be deemed to be free and exempt which shall be found on board ships belonging to the subjects of either of the confederates, although the whole lading, or any part thereof, should appertain to the enemies of either, contraband goods being always excepted."[6] The provisions

[1] Schuyler's Diplomacy, 369–73.

[2] The doctrine that "free ships make free goods" applies, of course, only to such goods as are not contraband of war. Contraband are always liable to capture by either belligerent.

[3] Schuyler's Diplomacy, 374.

[4] Written June 3, 1780. See Diplomatic Correspondence of the American Revolution, Wharton, III. 761.

[5] The liberality of Franklin's rule is obvious. The question of its practicability is quite different.

[6] From Art. 23 of Treaty of Amity and Commerce between France and United States. See Treaties and Conventions, 303. This is a fair sample of the

of treaty alliance between France and the United States, by which we guaranteed France her possessions in America, is apparently inconsistent with the idea of neutrality asserted later by Washington.[1] But to the country in the throes of a revolution, and scarcely born as a nation, complete and consistent national policy was impossible. When, however, a foreign policy becomes necessary to it as a nation, we shall find that policy from the first one of strict neutrality.[2]

wording of these earlier treaties. Compare Treaty with Netherlands, 1782. *Ibid.* 749. But in this treaty the principle that enemy's ships make enemy's goods is also recognized; see Art. 12. However, this rule is not generally held by the U. S. politically, and even here it is restricted.

[1] Art. II of the Treaty commences: "The two parties guarantee mutually from the present time and forever against all other powers, to wit: The United States to His most Christian Majesty, the present possessions of the Crown of France in America, as well as those which it may acquire by the future Treaty of Peace." Treaties and Conventions, 308.

[2] Davis. International Law, 295.

APPENDICES.

APPENDIX A.

DISPUTED AND FAULTY DICTION.

THE purpose of this list is to call attention to the more frequent and important errors in the use of English words and phrases. Cases of doubtful or divergent usage are also included. The list is much abridged. For matters not found here, the student is referred to dictionaries, particularly to the Appendix on Faulty Diction in the Standard Dictionary.

above. Not "the above words," but "the foregoing words," or "the words written above," or "the words above."

action. Better not used concretely, as equivalent to *act* or *deed*.

admit of. Not wrong in such sentences as "His words admit of two constructions."

affect, effect. The former means *to touch or influence*, the latter *to bring about*. "It affected both parties." "It effected a revolution."

aggravate. To make heavy. An offence may be aggravated; a man is exasperated, or vexed.

allude. To refer indefinitely or incidentally. Not to be used of an explicit reference.

alternative. Refers properly to a choice between two, not to one of the two things that may be chosen.

animalcules. Four syllables. There is also a Latin plural form, *animalcula*. There is no such form as *animalculæ*.

apparent. Means *seeming* (whether true or not). Distinguish from *evident*, meaning *manifest* (and true).

appreciate. To value at real worth. Not "I appreciate your kindness very much," but simply "I appreciate your kindness."

around. Used of things at rest; **round,** of things in motion. The distinction is not much observed, possibly because another distinction is sometimes felt to exist, *around* signifying more clearly a complete circuit.

as. Not to be used for *that* after *know.* Write "I do not know that he will come."

as far as, so far as. The latter is more emphatic. See also **36,** 2, note.

as though. A well-established idiom, equal to *as if.*

at. This preposition is to be preferred to *in* before the names of cities and towns when they are thought of as geographical points. "They arrived at London." "He was born at Concord."

at about. See **56.**

avocation. A subordinate occupation, or, in the plural, the minor pursuits and duties incident to a vocation.

awful, horrible, terrible. Not to be used unless the emotions of awe, horror, terror, are actually involved. See **52.**

back of. When designating place, better *behind,* or *at the back of.*

badly. Inelegant in sense of *greatly.*

balance. Not equivalent to *remainder.*

been to. "Have you been to the office?" might be defended as idiomatic, on the ground that *been* clearly implies motion; *been at* is preferable, however. Such usage as "He is to home" is quite inexcusable.

being. Objection is no longer made to "The house is being built." Such forms as "The house is building" may, if they seem more elegant, be used instead so long as they are perfectly clear.

beside, besides. Distinguish. "Beside this house stands a cottage." "Besides this house he owns a cottage."

between. Use of two things only.

blame on. We blame a man for a deed, or we lay the blame for the deed upon him, but we should not "blame the deed on" him.

bound. Colloquial in the sense of *determined.*

bursted. The parts of the verb are *burst, burst, burst.*

but what. Use *but that:* "I do not know but that you are right."

by, with. *By* is used properly of the agent, *with* of the instrument. Yet *by* is often used in the sense of *by means of:* "They won by fraud." "He was tried by fire." Also when there is a kind of personification: "He was cheered by the thought," etc. Agency may not be clear in this last sentence, but neither is instrumentality—there is no agent to use an instrument.

calculated. Implies intent; not merely equivalent to *likely.*

can. Often misused for *may.*

can but, cannot but. The former means *can no more than*, the latter means *cannot do otherwise than.* "We can but try." "We cannot but succeed."

cannot help but. See **56.**

capacity. Not equivalent to *ability.*

celebrity, eccentricity, etc. Vulgar in the sense of *one who is celebrated, one who is eccentric,* etc.

charge. Note the ambiguity of "He was left in charge of his brother." Strictly, of course, if the brother has the oversight, it should be "in the charge of."

climax. Properly the ascent, not the highest point, or acme.

commence. Not to be used with infinitive. *Begin* is generally preferable.

complected. The word has no connection in meaning with *complexion.* We may say "light-complexioned."

condign. Means *merited, worthy,* not *severe.*

confuse. When used of two things only, *confound* is to be preferred.

conscious. Means *knowing to or within one's self.* We are conscious of our own faults, aware of another's.

continue on. *On* is superfluous.

couple. Vulgarly used of things not paired.

data. Plural. The singular is *datum.*

differ. Differ *from*, in character; differ *from* or *with*, in opinion.

different than. Write *other than.*

different to. Write *different from.*

don't. Incorrect in third singular; use *doesn't*, if a contracted form is to be used at all.

doubt but, doubt but that. Use simply *doubt that.*

dove. Colloquial only; use *dived.*

each other. May be used for more than two, though possibly *one another* is preferable, as serving to make a distinction.

effect. See **affect.**

either. As an adjective or pronoun, means *one of two;* as a conjunction, may be used of more than two: Either . . . or . . . or . . .

electrocute. The word is scarcely established. *Electricute*, suggested by Prof. F. A. March, is approved by the Standard Dictionary.

else's. Shall we write *somebody else's*, or *somebody's else?* Consider ease and naturalness: sometimes one form is better, sometimes the other. "The book can be nobody's else." "Whose else should it be?" "It is nobody else's book." Compare this sentence from Froude: "A few provision ships came off from the Thames with a day or two's rations."

enough. Avoid such awkward expressions as "A large enough house."

enthuse. Slang.

environment. The word should, in general, be reserved for technical use.

ephemera. Plural.

ere. Poetic.

farther, further. Writers who desire to keep the words distinct use the former for distance, the latter for quantity or degree.

feel badly. *Feel bad* is the correct form (but *bad* in this sense is colloquial).

fictitious writer. Not equivalent to *a writer of fiction.*

firstly. The adverb form is *first* (but *secondly*, *thirdly*, etc.).

first two. Preferable to *two first.*

first-rate. Adjective; as an adverb, colloquial only.

fix. Not to be used loosely for *repair*, *arrange*, etc. *Fix up* is likewise to be avoided.

flown. From *fly;* principal parts: *fly*, *flew*, *flown*. *Flow* is regular: *flow*, *flowed*, *flowed.*

folks. The word is now well established; as, "The old folks."

from hence. *From* is superfluous. See **56.**

good deal. Good idiom.

got. Not to be used as simply equivalent to *have.*

graduate. "He was graduated" is more precise, but "He graduated" is also now well established.

had better, had rather. Good idiom, especially the former. See **56**.

had have. Not "had I have known," but "had I known."

had ought. Vulgar.

hardly, scarcely. The correlative is *when*, not *than*.

healthful. Salubrious—applied to climate, diet, etc.

healthy. Sound—applied to persons. With the idea of *morally salutary*, either *healthy* or *healthful* may be used, properly the latter; yet we most naturally speak of a healthy book, meaning that it has a healthy tone, that it is conducive to moral health because it has in itself the qualities of moral health.

hereabouts. Final *s* is unnecessary.

hit. See **52**.

home. As an adverb, to be used only with words of motion: "He went home," not "He is home." In "If I only were home now" (a sigh for the completion of a journey) the idea of motion is perceptible. Compare **been to**.

hung. *Hanged* is the preferred form for *put to death on the gallows.*

ideal. As an adjective, not to be used loosely for *beautiful.* As a noun, not to be used for *idea.*

if. Not to be used for *whether* in prose: "I do not know whether he was informed." Note that *if* may have a concessive meaning, and so ambiguity may arise. "If he is a Liberal, he is a loyal subject" has very different meanings according as the emphasis is thrown on *is* or on *Liberal.*

illusion. A false image, etc.; not to be confounded with *allusion.*

illy. No longer in use; *ill* is both adjective and adverb.

in, into. *In* denotes condition, state, rest; *into* denotes motion. See also **at, on,** and **onto**.

in our midst. The phrase has long been condemned, but is well established.

in so far as. The *in* is redundant.

indention. Printer's term. The word *indentation* is different.

individual. Not to be used loosely for a person, but always of a single person as opposed to many.

kind of a. See **56**.

lady. Not to be used for *wife*. Not to be used out of affectation, where the word *woman* will answer as well. It is used as the correlative of *gentleman*, since *gentlewoman* has the misfortune to be rare and therefore to seem affected. But the term *young ladies* may and should be avoided—*young women* is the proper correlative of *young men*.

last two. See **first two.**

later on. *On* should be omitted.

leave. Not to be used for *let* followed by an infinitive. Not "leave me do it," but "let me do it," "let me go," etc. *Leave alone* may be correct, but, in the ordinary sense of the phrase, *let alone* is preferable.

less. Not to be used of numbers, in place of *fewer*.

lesser. Irregular, but established.

liable. To be used as equivalent to *likely* only in an unfavorable sense; as, "Men are liable to err," not "He is liable to appear at any moment." Properly used with nouns in sense of *exposed:* "He is liable to punishment."

like. To be used in comparisons only when it may properly be followed by *to*. "He talks like a sage"; but, "He talks as a sensible man should."

limited. Not to be used for *small, scant*.

little. See **slight.**

loan. As a verb, *lend* is better.

locate. The loose use of this word is perhaps confined to the United States. The intransitive use, as equivalent to *settle*, is bad.

look badly, beautifully, etc. See **feel badly.**

lot of, lots of. Colloquial, or even vulgar.

love. Not to be used for *like*, with no thought of affection.

mad. Not a substitute for *angry*.

most. Not to be used for *almost*. The colloquial contraction *'most* may be used in dialect.

motion. Distinguished from *movement*, as abstract from concrete. Compare **action.**

mutual friend. Often condemned, but without sufficient reason.

myself. Not to be used for *I:* not "John, Mary, and myself made up the party."

necessitate. The word is not needed in ordinary discourse.

necessity. Not "the necessities of life," but "the necessaries of life."

neither. As an adjective or pronoun the word means *not either of two.* As a conjunction, there is no good reason, perhaps, why it should not introduce a series of more than two, but there is little sanction of the usage: "neither death, nor life, nor angels, nor principalities," etc. Compare **either.** See also **41**, note.

nice. Not to be used loosely for *pleasant.* Properly, the word means *delicate, discriminating.*

no use. Write, "It is of no use." See **58**, 1.

none. Singular or plural. See **31**, 6, note.

not as. See **36**, 2, note.

O, oh. Use *O* in apostrophe and address, otherwise *oh.* The following will illustrate the obscurity that may result from a failure to observe the distinction:

> For thee, the new coasts, gleaming still;
> For us, the hope, the plunge, the engulfing night!
> O land! and set thy beacon on the hill!
> Our pilot unto light!

observance. Ceremonious regard.

observation. Act of taking notice.

off of. *Off* is a preposition—the *of* is not needed.

on Blank Street. Colloquial, U. S. Better *in Blank Street.*

one. When this indefinite pronoun is used, the weight of authority is in favor of retaining it throughout a sentence or passage, instead of following it up with *he, his,* etc. In many cases, however, the latter pronouns would seem preferable to the monotonous repetition of *one.*

ones. An allowable plural, but for the most part easily avoided.

oneself. The form has some authority, but *one's self* is preferred.

onto. It is difficult to regard this form with favor, but there can be no question that it is steadily gaining ground. For the present, a writer will do well to ask himself, in every case,

whether *upon* (or at any rate *on to*) will not serve his purpose equally well.

optimism. Not to be used loosely for *cheeriness*—the word has reference to a philosophic attitude.

out. Not to be used as a preposition. Not "I looked out the window," but "I looked out of the window."

overly. Write *overnice*, *overdeveloped*, etc. *Over* here is properly a combining preposition, like *under*, though it is sometimes written separately: *over fastidious*. *Overly* is colloquial only.

pack. Not to be used for *carry*, except of things actually packed and carried on the back of a pack-animal.

party. Not to be used for *person*, except in legal sense.

past ten days, etc. Prefer *last ten days*.

people, person. The word *people* as equivalent to *persons* is often censured. *People* is not well used of a small number, as, "two or three people"; but "some young people" is far better than "some young persons." *Person* is itself often not in good taste; "A person dislikes to take such chances" were better written "One dislikes to take such chances." The usage has probably arisen from the need of some colorless word to take the place of the old word *wight*.

pessimism. See **optimism.**

phenomena. Plural form. The singular is *phenomenon*.

plead. The preferred preterite is *pleaded*.

plenty. Not to be used as adjective or adverb.

portion. See **52.**

posted. Write *informed*, or *well informed*.

preventative. *Preventive* is preferable.

previous to. Write *previously to* or *before*.

proof. To be distinguished from *evidence:* not "pretty good proof," nor "conclusive proof," but "evidence";—conclusive evidence amounts to proof.

providing. Not to be used as a conjunction, like *provided*.

proven. An irregular form; *proved* is to be preferred.

quite. The word should be kept to its strict meaning of *wholly;* as, "You are quite right," "The man is quite dead." In the sense of *very*, as "The man is quite sick," the word has much authority and the weight of almost universal colloquial usage,

but if it be allowed in this sense, the word almost entirely loses its value, since it is often impossible to tell just what it does mean in a given case.

raise. Corn and cattle are *raised;* human beings are *brought up*, or *reared.*

rarely ever. *Ever* is superfluous.

rather a. "A rather severe cold," not "rather a severe cold."

real. Not an adverb: not "real good," but "really good."

referee. Not in good use as a verb, though *umpire* may be so used.

right ahead, right now, etc. Excessive use of the locution should be avoided.

rise up. *Up* is unnecessary; it has crept in, doubtless, to balance the phrase with *sit down*, the real opposite of which is *stand up.*

round. See **around.**

same. "It is the same problem that (not *as*) troubled me." But, "Your problem is the same as mine."

scarcely. See **hardly.**

side-hill. Provincial for *hillside.*

slight. Note the ambiguity of emphasis in such phrases as "with slight exaggeration." This phrase may mean "with some little exaggeration," or "with very little exaggeration."

some. Not to be used for *somewhat*, *a little*, as in "I was injured some," "He worked some each day."

some place. Not to be used for *somewhere.*

something. Archaic as an adverb for *somewhat.*

sort of a. See **56.**

speciality. Not to be used for *specialty.* *Speciality* means the state or quality of being special.

stop. Frequently used for *stay* in such sentences as "He is stopping at the Franklin House." Consider always whether *stay* or *sojourn* will not convey the intended meaning.

strata. Plural. The singular is *stratum.*

subsequent to. See **previous to.**

such. Such *as*, not such *which* or *who.* Such *that*, to express result.

sundown, sunup. Colloquial or local.

supposing. In introducing a supposition, use the imperative form, *suppose.* Compare **providing.**

syllabi. Plural. The singular is *syllabus.*

sympathy for. Properly *sympathy with.* But if we admit *pity, commiseration,* as one of the meanings of sympathy, then we shall have to admit in some cases *sympathy for.*

talented. The word is good.

than whom. Permissible.

that far, that much, etc. Use *so far, so much.*

this far, this much, etc. Use *thus far, thus much.*

thereabouts. See **hereabouts.**

through. Inelegant for *done, finished.*

too delighted, etc. See **34,** 3.

toward, towards. *Toward* is the older, and in general the more euphonious, form.

transpire. Not to be used for *occur, happen.* The word means *to become known.*

try and. See **35,** 1.

unbeknown. Provincial for *unknown.*

underhanded. Prefer *underhand.*

very pleased, etc. See **34,** 3.

way. Not to be used for *away,* in such phrases as "away back," "away down," except in dialect, when it must have the sign of elision, *'way.* Compare *'most.*

ways. Not to be used for *way* in "a long way," etc.

whence from. *From* is superfluous. See **56.**

where at, where from, where to. Use *where, whence, whither.*

whether or no. Long condemned, but supported by the usage of many good writers.

with. See **by.**

without. Not to be used for *unless.*

young ladies. See **lady.**

yours, etc. In the conclusion of a letter, *etc.* is discourteous.

APPENDIX B.

EXAMPLES OF DEFECTIVE COMPOSITION.

NOTE.—These examples are selected from the actual work of students of composition. They range from Narrative, through Descriptive and Narrative-Descriptive, to Expository. Most of them are complete essays. Some are crude in the extreme, while others are but fair examples of the poorer grade of work that is constantly presented in schools and colleges. No. V might even seem, at first glance, to be a good essay: it is conceivable that a teacher, dulled by the reading of much manuscript, might pass it by with only words of commendation. But scrutiny reveals much that is defective. And so with all. Questions and observations in criticism are appended to the first five essays. These should be studied and discussed and then the essays rewritten. The remaining essays are to be treated in a similar way—that is, minute criticisms are first to be written out and then compared and discussed in class, and finally the essays are to be rewritten whenever sufficient improvement can be made to justify the labor. This will cultivate the habit of self-criticism.

I. A FORCED DELAY.

1. During a long, hot day our train drew up in front of a little wayside station to wait for the north-bound special. The telegraph operator informed us that the coming train had been delayed so with various exclamations we settled down to wait.

2. I saw before me a little one-story building of a doubtful

shade of brown. Through a dusty, dirty window I could see a man bending over a paper. A clock ticked noisily behind him. He did not seem to be aware of his near audience. Some wilted flowers drooped in a cracked glass on the window-sill. The general air of desolation that filled the interior of the little room spread itself over the surrounding scenery. It was only an ordinary little station such as one sees many times in all parts of the country. Dry, dusty stretches of land extended from each side. Only one other building was to be seen. That was a well-built barn that had finally been put to a different use than was originally intended and was now a dwelling. How many men never get any further than their barns!

3. The man in the station started and raised his head. He pushed his paper swiftly aside and came to the door. The train was coming at last. With a final puff of importance it drew up beside us. The station and the man slowly slid past me and we were on our way again.

CRITICISM. 1. *During:* Precisely used?—*So:* **37**, 3.—*Exclamations:* Substitute a word indicating the character of the exclamations (for *various* probably refers only to differences of form).—*Wait:* **60**, 1.

2. *Through:* Substitute a word that will indicate more clearly whose window is meant.—*Noisily:* The description fails to explain how the clock could be heard.—*Audience:* Meaning of the word?—*Wilted:* Superfluous?—*Glass:* Find more specific word.—*The general air:* Improve the sentence.—*Many times:* Strike out.—*Stretches extended:* **44**, 2.—*From each side:* Change the phrase.—*That . . . that:* Improve.—*Different than:* App. A.

3. *Swiftly:* Try *hastily, brusquely.*

In rewriting, consider carefully the arrangement of descriptive details in ¶ 2.

II. A NATURAL BRIDGE.

1. Memory recalls a beautiful little scene that I enjoyed one summer. It was one of the cliffs along the coast that had been worn by the water until it was the form of a bridge.

2. The tide was low, and the dry, white sand allowed a passage-way under the arch. The natural pillars were worn in for a couple of feet by the undercurrents of the tide. The sides were rough and full of hollows which were doubtlessly the homes of

curious little sea animals. Further up, beyond the reach of the salt water, delicate lavender flowers bloomed, such as one finds growing profusely on the beach. The wind brought their delicate odor down to me.

3. At the top of the natural bridge I could distinguish the dizzy, little path which I had followed so many times. It led out to the edge of the bridge. When the tide was high, I had sat here and watched the foaming green mass below. As the waves came in, it rose, lapping the sides of the cliff, and when they retreated it poured out of the little hollows as if the cliff had been a sponge, leaving the sides all dripping. It was a treacherous, dangerous seat, and the strong wind blowing in from the sea made one feel as if he might topple over any minute.

4. Far out before me stretched the green expanse of ocean. The waves seemed to grow larger and larger as they burst with a roar at my feet and were reechoed by the caverns of the cliff.

5. The caprices of the waves had told on the surface of the cliff. In places its foundations were much worn. I realized with regret that before many years had passed, the beautiful natural bridge would be only a shapeless mass of cliff.

CRITICISM. 1. Is it clear whether a point, or a period, of time is referred to?—Reference of the two *it*'s?—How does "one of the cliffs" differ from "a cliff"? As the sentence stands, is the verb *had* singular or plural? Which did the writer mean it to be?—*The coast:* 12, 4, *a.*—*Was the form:* 58, 1. Is the description clear? What is the point of view?

2. *Was low:* 33, 1.—*Allowed a passageway:* Make more precise. —*Worn in:* Clear?—*Couple:* 59, 2. Is the word correctly used here?—*Sides:* Of what?—*Full:* Find better word.—*Curious:* Organic? 55.—*Sea animals:* 59, 2.—*Further:* App. A.—*Bloomed:* Try placing the word after *beach;* before *delicate.*—*The beach:* What beach?—*Delicate:* 60, 1.

3. *Dizzy:* 63, 2 (3).—*Which:* 40.—Begin the third sentence with "Often" to make it correspond with the first, and then make the necessary changes in the verb-forms of the fourth sentence.—*He:* Purists insist on *one* (App. A). But *one* here would sound artificial, and it would have the effect of generalizing more than the writer desired to generalize what was a lively personal experience. The writer did well in instinctively throwing rules of rhetoric to the sea-winds.

4. *As:* What does the writer mean?—*Were reechoed:* Subject? Force of prefix *re?*

5. *Had passed:* Tense-form?—Note repetition of *cliff.*

In rewriting, amplify the first paragraph, which clearly moves too rapidly from general description to details. Fix more accurately the time and point of view, getting suggestions for this from ¶ 3. In ¶ 3 a secondary matter is introduced, and by careful use of tenses, as suggested in our criticism above, this may be kept secondary. But in ¶ 4 the writer loses himself in this new feature of his description. This must be remedied. Either one point of view must be kept throughout, or the change must be clearly indicated. The difficulty here lies in the writer's assuming to be below while he describes the top of the cliff, and then apparently forgetting that assumption.

III. A Dance on the Border.

1. While on a surveying trip last summer in New Mexico, our party camped just over the Mexican line for nearly a week. As it chanced, the third day of this week was one of the many Mexican holidays, San Juan's Day, and was, of course, to be celebrated with the usual festivities.

2. Old José Mara, the Justice of the Peace of Palomas, was a very big man in these arrangements, and to do justice to his high position gave a dance at his palatial "adobe." We, as visiting gringoes, all received invitations to the dance, or *baile*, and, although tired by the hard work of the day and looking forward to an early start the next day, we concluded that it would not do to miss this *baile.* So after disposing of our beans, we changed our handkerchiefs and sauntered forth to conquest.

3. We were met at the door of the palace by the host, who begged us to enter and take possession, which we did, being of an accommodating race in such matters. The room where the dancers were to carom was a large one for a Mexican house, but not just up to an American's idea of a ballroom. Its ordinary service was in the line of a chapel, as might be seen by the saint's pictures, candles, and crosses. It was about twenty feet long by ten wide, the floor was baked clay covered by a much worn piece of canvas, or perhaps I should say partially covered, for there was room to catch your foot around the edges.

4. We found the ladies lined up on one side of the room and the men on the other; the musicians, a fiddler and a guitarist, had a corner to themselves, where they proceeded unmolested to draw from their instruments the most heart-rending tones. The favorite tune was "After the Ball," and this they gave time after time in a truly wonderful manner.

5. The Mexican dance accommodates itself to the quarters. It consists of hopping up and down almost in the same spot, but with a revolving motion to the right which puts wheels in heads not usually so accoutred. A very efficient aid in this latter process is the *mescal*, which is served between the numbers of the dance. This is almost a veritable liquid fire, burning lips, throat, and brain, and making the latter hours of the dance one continual fight.

6. As I have before remarked, we entered. We came, we saw, but alas we did not conquer. The Postmaster was there in all his governmental glory, and we were eclipsed. Moreover, we who knew how to dance were handicapped, for we found it impossible to accommodate our steps to the revolving hop of the ladies, and the result was all kinds of collisions, and a gasp of relief when the time was called and we seated our partners and retired to our own corners for the treatment, which was brought round by the son and heir of the great house of Mara. A further disadvantage was that we found difficulty in communicating our thoughts to our partners, and thus they remain forever ignorant of whatever sentiment they may have inspired in us.

7. But the time passed there as it does everywhere, and we were at length permitted to escape without a breach of politeness, and availed ourselves of the opportunity.

8. It was certainly not an enjoyable function. The solemnity with which the dancers seemed to perform their parts, the lack of conversation, the isolation of the sexes, were depressing. I am glad I went, but should I have another opportunity of the kind I should say "Thanks, I have seen one." We did not stay until the real business of the meeting commenced, since we were tired, and moreover carried no life-insurance. Our chief stayed somewhat later than the rest of us, but I was never able to get out of him just what had happened after our departure. For my

part the Mexicans may have their *bailes*, their *mescal*, and their quarrels,—I want none of them.

CRITICISM. 1. Is *trip* an appropriate word?—Any better position for *last summer?*—Why not write "camped for nearly a week just over the Mexican line"?

2. Would *important functionary* be a good substitute for *big man?—To do justice to:* Is it a case of doing justice? Try *in recognition of, conscious of, filled with the dignity of, duly impressed with the responsibilities of.—Hard work of the day:* Compress.—Is *looking forward to* commonly used of unpleasant anticipations? Does the phrase balance well with *tired?* Etc., etc.

IV. WHAT DORMITORY LIFE MEANS TO THE AVERAGE GIRL.

1. In writing on this subject one's standpoint must necessarily be a personal one. The conditions in which the freshman is placed are so varied that the general outlook is consequently very different. There are, however, general good and evil influences that affect the dormitory girls in about the same way.

2. The development of independence stands first among the good effects. The average girl has been cared for so well through her life that she is not well prepared for her struggle in the outside world. Thrown entirely upon her own resources, the young girl after one scared gasp gradually readjusts her ideas and learns to take care of herself. One soon realizes of what small consequence they are in the world. To a girl who has come from a family of some standing and who has always been made a great deal of at her home, this experience is very valuable. The contact with so many girls of different classes is very broadening and helps one to learn the lesson of toleration.

3. The bad effects possibly balance the good ones. There is the loneliness of the homesick girl to consider. Every one has friends except herself. She is stared at and criticised and made to feel her strangeness. It may be good for her, but it is hard. Then after she has made friends she feels their selfishness. They have unconsciously learned to look out for themselves regardless of any one else. It is not so much their fault as it is the spirit of the Hall. Dormitory life can do a great deal of harm physically.

Food that is prepared in such large quantities is not often what it should be. The spreads that are so enjoyable are ruinous to the digestion. The constant visiting among the girls makes late hours necessary for study, and this loss of sleep tells after hard work and we have frequent "breakdowns" as a result.

4. Every girl during her college course should have the experience of dormitory life for the good there is in it, but let it be no longer than necessary for that knowledge.

CRITICISM. 1. *Necessarily:* **44**, 2.—*One:* Avoid the repetition of this word.—*The freshman*. Why is *the* used? Is it not ambiguous? —*General outlook:* Clear?—*Consequently:* Superfluous?—*General:* What objection to the word here?

2. *The:* This use of the article may be noticed often in these themes. It reads awkwardly, betraying the inexperienced writer. See **42** and **40**. See also the criticism of ¶ 3 of "Early Education." —Rearrange the parts of this sentence.—*Average:* This use of the word is sometimes criticised, but it is difficult to find another word. —*Well:* Repeated.—*Thrown:* The sentence moves rapidly toward a somewhat unexpected conclusion. Prepare the reader by making two sentences of it and supplying proper connectives.—*One . . . they:* Very loose.—*Small:* Is not *little* more idiomatic?—*Made . . . of:* Express more elegantly. —*So:* **42**. —Note the excessive use of *very*.

3. *Ones:* App. A.—*To consider:* Vague.—*Strangeness:* Obscure. —*Then after:* Expand the sentence.—*The spirit:* Construction?— *Dormitory life:* Some connective is needed to indicate the transition of thought.—*Such:* Cp. *so* above.—*Not what it should be:* A weak euphemism.—*The spreads:* Once more the article is unsatisfactory. It takes uncertain ground between the generic and the specific. Better amplify, explaining "spreads." So also in next sentence.— *Visiting among:* Something omitted.—*This:* Reference?—Paragraph ends in a slovenly manner.

4. Reference of *it . . . it?*—*That knowledge:* Some confusion of thought here—*knowledge* points back to *experience* rather than to *good*.

Note that the essay is fairly well organized. Its conspicuous faults are (1) loose and inadequate expression, and (2) incoherence. The second fault is most marked in ¶ 3.

V. Early Education.

1. The little education with which our forefathers were blessed, was obtained under circumstances so vastly inferior to what we now enjoy that it is difficult to realize the state of affairs in those days.

2. For many years after the first settlements in North America the people were so completely absorbed in fighting Indians, building homes, clearing the land, and managing to exist, that there was no time for thinking of education. The first indication we have of any public interest being taken in the matter was in 1677. At that time Connecticut voted six hundred acres of land to each of the four counties for the support of schools in the county towns. From this time until the present day there has been a continual advancement in the cause. Gradually the people were brought to realize the importance of public schools and the necessity of public aid. As early as 1785 provision was made for the setting aside of one section in every township for school purposes. This has now been extended to two sections with an additional allowance of two townships for the support of a university. There have been various other land grants made for special schools, and asylums, etc., besides substantial money gifts.

3. Even in the beginning of the present century the schools were very deficient. There was a general lack of state organization for the control and management of school lands and school funds, and much was lost through mismanagement. In the district the same trouble was experienced; there the schools were under the supervision of a self-appointed committee who knew little or nothing of such affairs. Certificates were not required of the teachers, and in many cases an ability to spell correctly every difficult geographical name known was the only requisite. As a consequence many worthless teachers were employed. Some of the ambitious college students often spent the winter vacation in teaching in some country districts, and it is to be hoped they were an improvement on the common teacher.

4. The state aid was by no means sufficient to maintain a

school, and so local taxes, subscriptions, and rate-bills were resorted to. These means caused much trouble for the one who subscribed the most usually claimed most control and then if there was any financial trouble in the country the school-tax was immediately withdrawn and often the school would remain closed for a year at a time.

5. In equipment the schoolhouse was a wonder. Usually constructed of logs, it possessed no outward attractiveness and the interior still less. It was invariably built on the crossroads and the school was disturbed by all the confusion of travel. They were poorly lighted and poorly heated. In many of them a huge fireplace occupied the entire end of the room; the wood was usually supplied by the pupils, each one bringing his share on a certain day. If that pupil failed to attend that day, school had to be dismissed. Then the parents often took this means of disposing of all their green wood and so the children suffered from smoke and cold. Neither was there any provision made for ventilation; in the times of the fireplace the air escaped by means of the chimney.

6. Another evil from which they had to suffer was the uncomfortable desks or benches. There were numerous methods in arranging the seats; in some schoolhouses the desks were fastened to the walls and the children sat on benches facing outwards; in others the order was reversed and the seats were against the wall so that they faced the centre. The teacher's desk usually stood in the centre, around which was placed benches for the little ones, just high enough to prevent their feet from touching the floor.

CRITICISM.—1. *Vastly:* See dictionary.—*To what:* Elegant? If we change *what* to *those*, what further change must be made?—*Those days:* Reference?

2. *Settlements:* Is the verbal force felt strongly enough to warrant the ellipsis of *were made?*—*For thinking of education:* Express more precisely.—*Managing to exist:* Precise enough? As loosely expressed here, it does not add a wholly new idea: the struggle for existence in a broad sense is implied in *fighting Indians*, etc. If it be intended as a sort of summary, and not as an additional idea, something in the language or form should indicate this intention.—

Have: Find a better word.—*Being taken:* Necessary ?—*Indication was in 1677:* Is this a neat expression ? Many a phrase, when reduced thus to its simplest terms, betrays its weakness.—*At that time: 1677* is specific, *time* is general ; try *in that year.*—*The four counties:* What four counties ?—*This time:* Any reason for changing from *that time* to *this time?*—*The cause:* Explicit enough ?—*Were brought:* Tense ?—*This:* What does the reader naturally refer it to at first ? See **43**, 2. Does the statement apply to Connecticut only ? If these statements do not apply to Connecticut, that sentence should have been subordinate.—*There have been made:* Recast.—*Besides money gifts:* Express less crudely.

3. *In the beginning:* Compare *at the beginning.*—*Much:* Much what ?—*Such affairs:* What affairs ?—*The ambitious college students:* Why *the?* If we strike out *the, some of* is not needed. For this use of *the,* compare *the ambitious student, the conscientious workman, the habitual drunkard. The* used thus with a singular has the effect of distinguishing one class from another, and, in so classifying, it has a collective or partially pluralizing effect. The use of it with the plural grows out of confusion. It is used with the plural however when it is intended to distinguish one class of some particular body. If we have some particular college in mind, we may speak of the ambitious students of that college. So always, when there is further definition, as "the boys on the field who wore black sweaters" = "the black-sweater boys"; but note that a particular crowd of boys is had in mind. So "in the college of fifty years ago," but "in colleges fifty years ago." Compare **42**.—*In teaching in:* Improve.—*Some districts.* (Note repetition of *some.*) Omit *some,* or write *district.*—*An improvement on:* Does the humorous intention justify the inelegance of the phrase ?

4. *A school:* The schools ?—*These means:* What, in strictness, caused the trouble ? Note, too, repetition of *means.*—*For:* Ambiguous for a moment ; **63**, 2 (2).—*The most usually:* Awkward and ambiguous.—*And then:* Exact force not clear.

5. *A wonder:* Compare *an improvement on.*—*The interior still less:* Balance ?—*Confusion:* Where was the confusion—in the travel, or in the effects of the travel on the school ?—*They:* Reference ?—*Then:* Somewhat loose.—*This means:* Reference ?—*In the times of the fireplace:* Different from, or the same as, the time described in the other portions of the paragraph ? If the same, the thought-relation is obscure, for we are told here that there *was* ventilation, although perhaps no *special* provision for it was made.

6. *They:* Reference?—*In arranging:* Preposition?—*Outwards:* Obscure. — *They:* Antecedent? — *Around which:* The statement which follows hardly gives a characteristic of the teacher's desk—it simply adds something that is closely connected; therefore write *and around it.* — *Was:* Grammatical concord?—*Just high enough to prevent:* If the state of affairs here described was accidental, the phrase should be "commonly too high to allow," etc. As the phrase stands, it implies purpose, and we are made to wonder whether the benches were thus constructed as a precaution against unnecessary noise. The addition of "just" indicates an almost diabolic ingenuity that could inflict this Tantalus-like torture upon the innocent. No doubt the phrase was intended to be half-satirically humorous. But if the state of affairs was due to ignorance only, satire is uncalled for. And the writer should forego humor rather than leave the statement obscure. The matter is one of much interest and we have a right to demand exact information.

Does the title fit? Is it wholly clear?

VI. Exploring a Cave.

1. As soon as we had finished our lunch we jumped down into the pit and then, stooping a little, entered the cave through its long, low mouth. The boys lighted the way with candles, as it was quite dark inside of the cave. We went straight down an inclined walk of lime rock. It was quite damp and there was a constant dripping of water. The floor of the cave seemed quite smooth and rather slippery—but the roof was covered with stalactites.

2. We went down the passage for some moments and then it broadened into quite a room. We could stand and walk about comfortably. The boys showed us a narrow hole which they said opened into a long passage which ended in a large room, but they did not think that it would be wise for us to explore these deeper recesses as it was necessary to crawl for some distance.

3. On the other side of the room there was a larger hole. We all crawled through that one and then worked our way along, on our hands and knees, up over a large slab of lime rock. Beyond that rock there was a small lake of water. It looked very dark and quiet. We were now at the end of the cave and were many

feet from the light of the sun. The boys wished to make a little diversion and so blew out the candles and then began to inquire for matches. It was pitch dark and the girls, fearing that the boys were not fooling this time, became quite frightened. After the boys had gained sufficient enjoyment from their prank, they lighted the candles again. We then made our way back to the mouth of the cave. We picked off some of the stalactites for souvenirs. They looked like water-colored, almost transparent hard stones.

VII. My Vacation.

1. For many weeks I had been anxiously watching the approach of our recent mid-semester vacation and all the time busily engaged in planning how I should spend it. Of course many pleasant ways presented themselves and the difficulty was experienced in determining which one, or ones, should be adopted. The only unpleasant part in the anticipation, and I might add in the realization, of the vacation was the impossibility of being able to spend it at home. This feeling was of course heightened upon seeing numberless students starting for home with happy faces, conscious of a warm welcome and a happy week.

2. However, the homesick feeling, which for a time possessed me, was soon conquered and I set about making arrangements for the carrying out of my own little scheme which was, indeed, not a poor substitute for going home. Nothing could have come any nearer to that than was the pleasure of spending the week with a dear aunt and cousins in Waterford. True, it was not far enough away to be much of a change in either climate or scenery, but nevertheless it was a complete rest.

3. I had often wanted to ride down to Waterford on my wheel so made up my mind that I would go that way. I persuaded a friend to accompany me and we started from Milton one afternoon about two o'clock, reaching Waterford two hours later. The roads were in excellent condition and the wind was in our favor so we had no difficulty in riding.

4. The week was quietly spent in visiting and driving through the surrounding country, interspersed with a little study. All of

this was very enjoyable and I came back to my work ready to take it up again with renewed interest.

VIII. My First Near View of an Angleworm.

Of all the number of times that I have tormented angleworms with fishhooks, it never crossed my mind that the angleworm was very fine in its structure. It seems now doubly strange to me that I never wondered over the inside of a worm, for I never see a frog, fish, bird, rat, or insect without thinking of their make-up. Perhaps it was the thought of future fish or the excitement of the fishing that made me disregard the worm's insides, yet nevertheless, I did do that very thing till Professor Lamson handed me a pale pickled worm to cut up and draw pictures of. I did not exactly know how to begin, so I got a book down from the shelves which told all about the worm, much more, in fact, than I was able to discover at once. After much reflection I decided upon the back of the worm. With that, I bound the worm down in his natural position and made a long cut down the back. It was an awakening to see the beautiful arrangement of the inside. There was a tube in the worm which was supported at short intervals by partitions. The structure reminded me of the hub of a wheel, held in place by a solid sheet of wood instead of spokes. Here and there I could see or thought I could see a blood vessel or cord of some kind. The blood seemed to be white and there was no backbone, yet none of these things seemed so strange to me as the fact that I had never before thought of the worm in any deeper way than bait.

IX. Placer County.

1. Placer County is located in the east-central part of the State of California. It comprises about 600 square miles of territory. The western boundary begins about 130 miles northwest of San Francisco and extends to Lake Tahoe and the Nevada state line on the east. The width of the county from east to west is 30 miles, and the average breadth is 20 miles.

2. The territory of the county is for the most part rolling hills, covered with pine, oak, and redwood trees. There is a great variety of soils, including clay, adobe, lime, and broken rock formation. The climate is, on the whole, mild and even. Snow rarely falls except in the few higher parts of the county. In the summer the air is warm and clear. The average temperature during the year is about 76° Fahrenheit. The average rainfall is about 33 inches yearly.

3. At first the main occupation of Placer County was, as its name suggests, placer mining. The emigrants who came to California in 1849 or '50 came, for the most part, through Placer County. Some stopped here, and it was in this county that the first important find of gold was made in California. Great ravines may be seen to-day in different localities of the county, evidences of the powerful water stream used to unearth the yellow metal. Old ruined foundations mark the place where twenty or thirty years ago two or three thousand men were living, busily engaged in mining.

4. Placer mining is practically not indulged in at all at the present time, being, as it were, a sort of prehistoric age in the history of Placer County. Nor is any mining carried on to any great extent at the present day. It is true that daily some men can be seen by the side of the streams with their shovels and rockers, working from morning till night, for which they receive subsistence and hopes of a big find.

5. Placer County has many advantages for fruit-raising, and this industry seems to have grown to be the most important one of the county. The soil and climate are favorable for the orange, lemon, cherry, peach, apple, pear, prune, plum, olive, walnut, etc., etc. Besides the soil being favorable the fruit growers of the county have a much greater advantage, and that is, they are conveniently situated on an eastern railroad. They are so situated that their fruits are able to be handled by Eastern markets almost a day ahead of the fruits of any other section of California. This is a great advantage, both on account of the perishability of the article and also it enables the fruit to receive all the advantages which are offered to that which first appears in the market.

6. The fruits most favored by the growers are the orange,

peach, and olive. Great fortunes were made by orange growers in Southern California by their fruit being introduced into the East. It became widely and favorably known and grew to have a large and steady demand. This caused the growers of Placer County to try to grow the orange, and so great was their success in producing oranges of as large a size and fine a flavor as those of their southern rivals, that large tracts were set out in orange trees.

7. The peach is the most popular fruit raised. A peach orchard is comparatively inexpensive to start, and also the time between the start and the bearing point is short, being about two years. The peaches of the county have already made a name for themselves in the East for their size and flavor.

8. Olive raising is a very paying business, but is entered into only by those who have a large capital outlay, for it takes about six years before the trees bear. The territory devoted to olives is mostly side-hills where it is too steep or too rocky for other trees.

9. The other kinds of fruit are raised to a considerable extent both for the county's use and also for exportation. The exportation is handled by large and reliable shipping firms who either buy the fruit upon the spot or ship it to its destination upon the owner's risk, the shipping company acting as commission agent.

10. Besides fruit-raising the county has a large pottery factory in its southeastern part, near the town of Lincoln. The clay is taken out of a hill near by and the fuel brought from the surrounding territory. The product is shipped to San Francisco. The factory represents quite an output of capital and is run the year round. M. and Co. of San Francisco are the owners.

11. Although the hills are covered with trees, the lumber business is engaged in only to a small extent. It takes a great deal of wood to supply the pottery factory, and some of the towns have lumber yards and small mills. As a general rule not much lumber leaves the county.

12. The towns are far apart and most of them consist of only a hotel, saloon, grocery, blacksmith, and fruit shipper. Auburn, the county seat, is a beautiful town situated about 33 miles from Sacramento. It is situated on the Ogden and the East Railroad. The town has about two thousand inhabitants, and its buildings

include many beautiful residences. It is built upon a hill and commands a beautiful view of the streams, orchards, and forests which surround it. The town has two very creditable hotels which are mostly supported by the invalid visitors. These visitors are attracted to the place on account of its even climate and healthful air.

13. Another town worthy of note is New Castle, which does an enormous business although it consists of a hotel, two saloons, two blacksmiths, two grocers, one lumber yard, one drug store, one coroner, one church, and four fruit packing houses. During the fruit season, from May to September, three cars of fruit are shipped daily for the East. The average for the year is two carloads of fruit a day.

14. The county is thinly populated. The roads are the ordinary dirt roads, dusty in summer and muddy, even boggy in some places, in winter. The county is well supplied as regards the number of roads. Most of the county is under irrigation, and irrigation ditches are well distributed over the territory. The water for irrigation is obtained from the head waters of the streams. Private companies own and operate the irrigating ditches, from which water is drawn by the orchardists for a fixed compensation. The financial condition of Placer County is sound. Thus Placer County stands to-day as an example of a young, energetic, and rising county, which has forsaken the speculative business of mining and settled down to the old, standard occupation of agriculture.

X. Life in the "Lab."

The "lab" is a long room with windows arranged closely together along one side and at the two ends. A great many tables are placed crosswise and give it the appearance of a large dining-room. The seats for the students are all around these tables and each worker has his private drawer. The sink is at one end of the room and the material to work with is conveniently placed at the two extreme ends.

Students are divided into two kinds, the workers and the non-workers, "those who look in the microscope and those who look

over it." The workers find their work interesting and all-engrossing, consequently they are quiet and one sees only the bowed head and hears the scratch of their pencil as they perfect those works of art called drawings. The quantity of material needed by the non-workers is astonishing. One sees quite a little cluster of friends having a great deal of difficulty in finding exactly what they want. Then the rests between the bells which are supposed to last only five minutes are often prolonged to half an hour. These people assure us that there is a great deal of fun in the "lab."

I have never clearly understood exactly how many instructors we were supposed to have. At first I thought we had four, but now one stays in his office, one lives in the city, one lectures at distant places and one talks only to the pretty girls so it appears to us as if we only had one but that one is equal to several ordinary instructors. She has her favorites and shows them favor by giving them extra work to do. The glory of it overbalances the little trouble. These experiments remind me of the days when I went to school and when I felt very proud because I was allowed to dust off the boards for the teacher. One can easily tell that I am not one of the favored ones now.

The work has been mostly microscopic. It has opened up a new world to me. I have become acquainted with strange animals such as I had never conceived of. It is like a fairy story where the many-armed monster stretches out his arms and catches the unwary ones and where bells are alive and swing back and forth on long handles and where monstrous sea serpents come slashing through the water killing and wounding all that come in their way.

There is the unpleasant side to "lab" life when one has to study for examinations and quizzes and then finally has to spend a whole afternoon writing and writing till one's fingers are stiff and one's back is sore. Then come the quizzes which are hardly worse than the rack of torture in the olden times. The victim sits calmly in his seat while chills and fever alternately "pervade his being." Finally his turn comes and all of his store of knowledge flies away and leaves him dumb.

The drawings are a feature in the "lab" work. Some of them portray objects never seen by the head of the department.

Some of the lights and shades are alarming and one wonders what was the matter with the reflector. These drawings are to be used for future reference.

XI. Isinglass.

1. Isinglass is made from the swimming bladders of fishes. These bladders vary in shape according to the variety of fish from which they are taken, and are prepared for the market in various ways. Some are simply dried while slightly distended, forming what is called "pipe isinglass." When there are natural openings in these, they are often named "pursers." Again when the swimming bladders are slit open, flattened, and dried, they are known as "leaf-isinglass."

2. Other things being equal, the value of a sample is determined by the amount of impurities present. These impurities are ordinary dirt, mucus, which is naturally present inside the bladder, and blood stains. If bladders could be hung up to dry with the orifice downward, the mucus would be drained off; but usually fishermen fear the reduction in weight and take care to retain all they possibly can. If the dealers would insist upon having the bladders slit open and rinsed as soon as they are removed from the fish, the quality would be much improved. This would also increase the value of the product to such an extent that the extra labor would be very profitable. Blood stains cannot be removed. If any process could be devised for this purpose a valuable discovery would be made.

3. The uses of isinglass are not numerous. The largest quantity is used by brewers and wine merchants for clarifying their liquors. This clarifying property in isinglass is extraordinary, for gelatine, which seems chemically the same as isinglass, does not possess it. For clarifying purposes the isinglass is "cut" or dissolved in acid, sulphuric being preferred by brewers for it tends to preserve the beer. When the mixture is reduced to the right consistency, about a tablespoonful is placed in each cask of beer before sending it out for consumption.

4. The process of cutting isinglass is very interesting. The raw product is very hard and brittle and difficult to manipulate.

It is first soaked until it becomes pliable and then trimmed. It is then pressed by hand on a board with a rounded surface, which smooths and slightly flattens the isinglass. Next comes the rolling. Very hard steel rollers are used, which are accurately adjusted and capable of exerting a pressure of one hundred tons. Two sets are employed; the first to bring the isinglass to a uniform thickness, and the second, kept cool by running water, to reduce it to the thickness of common writing paper. From the last rollers it comes in a transparent ribbon, many yards to the pound and "shot" like watered silk. It is now hung up in a separate room, the drying also being an operation of considerable nicety. When sufficiently dried it is ready for the market and it is then stored until needed.

XII. A Wealth of Beauty.

1. To many, animal life is chiefly impressive on account of its beauty. We find this beauty usually lies in the form, color, or the movements of animals. Especially in the simplest animals the beauty of form is often comparable to that of a crystal; witness the marvellous architecture in flint and lime of the marine Protozoa, whose empty shells form the ooze of the great depths.

2. In higher animals also an almost crystalline exactness of symmetry is often apparent, but we find more frequent illustrations of graceful curves in form and feature, resulting in part from strenuous and healthful exercise, which molds the body into beauty.

3. Not a little of the color of animals is due to the iridescent nature of the skin—notice the flash of rainbow tints from the skin of the lovely earthworm, or the rapid change of color in the tree-toad. As to the movement, how much there is to admire; the birds soaring, hovering, gliding, and diving; the bats' arbitrary evolutions; the dolphins gamboling in the waves; the little lizards which flash across the path and are gone, the snake "flowing like a silver river"; the swimming of fish, and the butterflies flitting like sunbeams among the flowers.

4. The only ugly animals are the products of domestication and human interference on the one hand, or of disease on the other. The ugliest things are what may be called the excretions

of civilization, which are productions by which the hues and colors of nature have been destroyed or smothered, where the natural harmony has been forcibly put out of tune—in short, where a vicious taste has insisted on becoming inventive.

XIII. The Chinaman as Found in the United States.

1. The building of the trans-continental railways and the consequent demand for cheap labor, gave the first impetus to Chinese immigration to America. As most of them came by the way of San Francisco, naturally the greatest Chinese population is found upon the Pacific Coast, especially in California. After the railways were completed, they spread into almost all of the industries of the white population.

2. As agriculture requires the least skill, a great many went into that occupation. As the majority of Chinamen are quick to learn, they soon find out that they can make more money either by leasing land for themselves or else going into some other employment. Perhaps he moves into a town or city and there enters into a lighter employment than working on a ranch. Going into a hotel as dish-washer, he soon comes out as a first class cook; this rise being due to keen perception of all that goes on about him. Or perhaps he goes into partnership in the laundry business with his inevitable cousin; at any rate, whatever he does he is always looking for something better, in order that he may save enough money to return to China, and live in luxury for the remainder of his days.

3. In whatever business the Chinese enters, he is satisfied with small profits; and as he can live so much cheaper than a white man, the latter is at a disadvantage whenever in competition with him. The one staple article of food upon which the Chinaman subsists is rice. With a pot of rice, a cup of tea, and a small dish of vegetables, the Chinaman will perform the hardest kind of labor and be contented.

4. The camp of a gang of Chinese laborers is a sight well worth seeing. It is usually a small building made of shakes or rough boards hastily put together. This is the bunk-house and living-room for all in the camp. Off at one side is a small building of the same material, which is the cook-house and dining-

room. They use no stove. A few bricks laid in mud so that a round kettle may be placed upon them and fire built underneath, is all the stove they require. With this simple apparatus all their cooking is done. The rice is cooked in this kettle and placed upon the table. The Chinese gather around this table sitting upon wooden benches, each one helping himself out of the kettle. They use bowls for plates and chop-sticks for knives and forks. The bowl is filled with rice, the edge placed to the lips, then by the aid of the chop-sticks the mouth is crammed full. The idea seems to be to get the mouth full as possible and to make as much noise as possible at the same time. It reminds one of pigs eating. Sometimes they drink tea with their meals, other times Chinese gin. Both drinks are drank from little bowls that hold about two tablespoonfuls. The tea is always of dark color and is made by pouring boiling water upon the leaves, then letting it steep for a short period. The gin is not very strong as a rule, as it is reduced with water.

5. In the bunk-house the same simple customs are followed. The bunks consist of two platforms built one above the other. The boards are covered with strips of matting. With a couple of blankets for covering and a block of wood for a pillow, there Chinaman sleeps in comfort. In these camps one sees two peculiar things; one is the uncleanliness of the yard and the surroundings of the building, the other the wonderful personal cleanliness of the Chinaman. The first thing a Chinese laborer does when he comes in from a long day's work is to go to the cook-house, get a small tub of water and take a sponge bath. This is done every night, no matter how tired he may be.

6. Thus may be seen what the American workman has to compete with, when Chinese go into their business. The American workman demands better accommodations than a shake house and a wooden bed. He demands better food and better clothes and he is unable to work for the same wages as the Chinaman.

7. The Chinese have many vices which though indulged in by Americans, are not so generally followed. The two principal ones are opium-smoking and gambling. Go where you may among Chinese colonies and these two vices are sure to be there. The opium-smoking is, of the two, the greater evil. This habit seems to take hold of the majority of the Chinese sooner or later

in life. The opium outfit consists of a pipe, a small candle, two or three pieces of steel, similar to a knitting needle, and a box of opium. The pipe is about two feet long and an inch in diameter. Close to one end is a small cup, shaped like a cone, with the apex fastened on the pipe. In this cup is a small hole of the size of a pin-head. The opium is dug out of the box with the steel needle, held over the candle until cooked and rolled into a pill about the size of a pea. It is then placed over the hole in the cup and again held over the candle. The smoker draws on the pipe and inhales the smoke. It is wonderful what a quantity of smoke an experienced smoker can draw into his lungs. The pill is just enough for one smoke. This smoking is done two or three times and the smoker drops off into a semi-conscious state of sleep. This vice would not be so bad if it was not learned by Americans. But in the large cities of the Pacific Coast, opium rooms owned by Chinese are patronized by white men who have learned the habit from the Chinese.

8. Gambling among the Chinese seems to come to them naturally. The greater majority of Chinese gamble whenever they have the necessary cash. The principal gambling games are fan-tan, dominoes, and lotteries. They also have many kinds of dice games. A Chinaman will sit down to a gambling table and play all night or until his money is gone. The fascination of the game seems to have complete control of him. Here again the Chinese have taught the American many things in the way of gambling but most of the gambling houses in the Chinese colonies are patronized by Chinese.

9. To see the Chinaman at his best, is to visit him during his New Year's festivities. No matter how poor he may be, or in what part of the country he is, he will take at least one holiday, and if his purse permits, many more. At New Year's every Chinaman tries to pay his debts and start the year anew. He dresses in his best clothes, eats his best meals, and worships at the altar of his heathen gods, which are always found in every Chinese colony. The altar consists of a picture of three or four hideous looking men, surrounded by some sort of a frame, according to the wealth of the colony. Before this picture the Chinese bows himself to the floor and pours gin upon the floor. To be sure that the gods are listening to him, he casts two blocks

of wood upon the floor; if one smooth side and one rough side come up together the gods are listening. He is always sure of their attention, for if the blocks do not come up right the first time, he continues throwing them until they do. After this performance is over, he fires off a lot of fire-crackers to frighten away all evil spirits or devils that may be lurking about.

10. Since the passage of the exclusion act, the price of Chinese labor has risen. This is due to the fact that there are no inexperienced Chinese coming to this country and those that are here, having more or less experience in the work of the country, demand higher pay.

11. In some ways I think this country is benefited by Chinese labor. The great fruit ranches of this state, are in many localities run by Chinese labor. The reasons for this state of affairs are many. The Chinaman does better work for less pay than the white man. He is steady and can be depended upon, as he never goes off to the village on Sunday and comes home intoxicated and unfit for work Monday morning. He will not lie down in the shade of a tree the minute his employer's back is turned. Again, many times a Chinaman will perform work which a white man does not like, such as using a hoe or shovel or picking fruit in the hot sun all day. This sort of work the Chinaman seems fitted for, as he is never in a hurry but keeps up a steady pace the whole time he is at work.

12. But take it in another light, and perhaps the correct one, that is, Chinese labor is a burden to this country. It prevents many white citizens from earning a living which rightfully belongs to them. The Chinese do not become citizens, the money they earn is almost all sent out of the country, and they only stay here until they have saved enough money to be able to live in China without working. They make no improvements of a permanent nature, thus leave but little to show for what they have taken from the country.

XIV. Placer Mining in British Columbia.

1. The Hudson Bay Company through Indians knew of the existence of gold in British Columbia early in this century, but

as their policy was to keep the country as wild and unsettled as possible they took pains to keep the news among themselves.

2. However in 1857 some sailors who had mined in California were in Victoria and they heard of the existence of gold on the Fraser River. Relying upon their information they deserted ship and at once made up a prospecting party and went up the river. The lateness of the season and the fall freshet prevented much work, but enough was done to prove that there were rich bars on the Fraser River.

3. Some of these men returned to California to winter and some wintered in Victoria. Through these men, although they made mutual promises not to tell, the news of their discoveries spread abroad, and in the spring of 1858 many hundreds of men were in Victoria ready to go up the river as soon as the annual spring freshet would allow them to. When the freshet had subsided they went up the river about four hundred miles and made many new and important discoveries. During this summer large amounts of gold were taken out of the bars by rocking, a method by which very little ground can be worked. As the Fraser River gold was flaky and fine it required either mercury or a blanket to separate it from the sand, so rocking was probably the best plan as well as the most feasible one. During the next two years work on the bars continued and the benches on the banks were found and discoveries of bars and benches were made along and in creeks putting into the river.

4. In the fall of 1859 an important discovery was made on a small creek about one hundred miles from the Fraser River. The surface gravel on this creek was very rich, it being possible for a single man to make about ten ounces of gold a day "shoveling-in." In this way the discoverers worked away all the upper gravel on their claims and then came down upon a bed of clay. Late in the fall of 1860 they sunk a shaft through this bed of clay and found under this bed of clay and upon the underlying bed-rock a stratum of auriferous gravel rich in gold. This discovery was important because it proved the existence of deep diggings in British Columbia and led all owners on this creek and on other creeks where before only the benches and surface had been worked to sink shafts to prospect the deeper ground in the creek beds. These deep diggings, though more expensive to work, proved

themselves richer and capable of producing more for a longer time than any other kind of placer-mining.

5. Placer-mining in British Columbia, considered with respect to the method of separating gold from the soil, naturally falls into three large sub-divisions, namely surface-diggings, deep-diggings, and river-bed diggings.

6. In the beginning of mining in the province, surface-diggings were the most important, as they are in every new mining country for the reason that they are easily found and easily worked.

7. Surface-diggings are usually worked by one of three methods, "shoveling-in," "ground-sluicing," or "hydraulicking."

8. Shoveling-in was the way by which most of the shallow benches along the rivers and creeks were worked. It was especially adapted to shallow diggings when the mining laws only allowed one man to have a claim thirty feet square, because the apparatus was inexpensive and could be carried about with comparative ease. The principal part of the apparatus were long sluice boxes twelve feet long and a foot or fourteen inches wide. In the bottom of these, riffles made of long narrow strips or sawn blocks were put to catch the gold when it was washed from the soil. When these boxes were set up and placed alongside of the bank a stream of water is turned upon the bank that is to be washed and men by guiding it and loosening the earth wash away a great part of the soil and at the same time the action of the water separates the gold from it. The residuum is then handled by shoveling-in.

9. In the early days hydraulicking was carried on with canvas hose instead of with the iron pipes that are used nowadays. They were inadequate in many places and were little used in other places because of the small claim-holdings that could not pay for the large initial expense that would be incident to putting in a hydraulic plant. At the present time the government is liberal in its grants and a larger capital is invested in hydraulic mining than in any other kind of placer-mining. Some of these plants are able to work hundreds of thousands of cubic yards of earth a day. To put such a plant upon a working basis a large investment is necessary. The ditches are often fifteen or twenty miles long with a capacity of five or six thousand miner's inches of water.

10. The terminus of the ditch is in a reservoir far above the level where the water is to be used and from it steel pipes conduct the water to the place where it is played upon the bank. Often the steel pipes at the reservoir are four feet in diameter and gradually narrow to about eight inches at the nozzle. About a thousand inches of water are forced through this nozzle by a fall of four or five hundred feet. The nozzle is usually played along the base of a bank so as to cause caves and slides. The rest of the water in the ditch is turned over the face of the bank to loosen it and to wash away the dirt caved down by the pipe. This water and dirt is guided by men into the flumes where it is thoroughly washed, the dirt itself passing on with the water while the gold settles down among the riffles. The riffles in such claims are usually round blocks about ten inches thick sawn from trees though often where the rocks are large that kind of riffle cannot stand a season's wear so railroad track is used.

11. The very large boulders are taken away before they get into the flume by means of cranes and levers while rocks that the water can roll along are left to go down the flume.

12. The flume itself is never run up to the bottom of the bank because it would likely be damaged by the caves, but it is run up as near to the banks as it can be and yet avoid this danger and at the same time leave enough space clear to give the men a chance to clear away rocks and work the caves into the flume.

13. Where the government will give large tracts of land or where such a tract can be controlled, hydraulicking is thought to be the most effective and in the end the least expensive of all methods.

14. The presence of deep diggings in British Columbia was proved by discoveries of 1860. This kind of diggings, because of the extent and richness of it, was for a long time the most important placer mining done in the province. The expensiveness however prevented its use in many places where a cheaper method would have yielded large results.

15. To meet this need a machine known as the hydraulic lifting plant was invented and is successfully worked in deep diggings. It is worked in the same manner as an ordinary hydraulic plant, the only difference being that the dirt is forced

up from the bedrock whereas in ordinary hydraulicking it is forced down.

16. River-bed diggings is an important branch of placer mining that has been worked only within the past year. It has been known since 1838 that the annual freshets deposited alluvium on the bars of the Fraser River that contained a good deal of gold, so much of it that it paid Chinamen and miners to work it anew after each freshet. It was also known that the alluvium at the bottom of the river contained gold in paying quantities, but no practical way for getting it out was known, until some one tried an ordinary harbor dredge and found that it worked very well. Some changes were made in this dredge to make it more suitable for the work that had to be done and it has since worked well and very profitably. Now a number of these machines are in profitable use on the Fraser River.

APPENDIX C.

MODELS OF GOOD COMPOSITION.*

XV. A Bee Hunt.

1. The beautiful forest in which we were encamped abounded in bee trees; that is to say, trees in the decayed trunks of which wild bees had established their hives. It is surprising in what countless swarms the bees have overspread the far west within but a moderate number of years. The Indians consider them the harbinger of the white man, as the Buffalo is of the red man; and say that, in proportion as the bee advances, the Indian and Buffalo retire. We are always accustomed to associate the hum of the bee-hive with the farm house and flower garden, and to consider those industrious little animals as connected with the busy haunts of man, and I am told that the wild bee is seldom to be met with at any great distance from the frontier. They have been the heralds of civilization, steadfastly preceding it as it advanced from the Atlantic borders, and some of the ancient settlers of the west pretend to give the very year when the honey bee first crossed the Mississippi. The Indians with surprise found the mouldering trees of their forests suddenly teeming with ambrosial sweets, and nothing, I am told, can exceed the greedy relish with which they banquet for the first time upon this unbought luxury of the wilderness.

* Selections XV–XXII are relatively complete compositions, though few of them are absolutely so. Each is unabridged as far as it goes. In only one case is there danger that the lack of completeness will throw the parts of the composition into false perspective. This is the selection from Macaulay, which, as here given, is only the first quarter of the entire essay. The numbering of the paragraphs in all of the selections is introduced merely for convenience of reference. The selections are intended to represent, as far as possible, all varieties of composition, from Narrative to Argumentative. See 5.

2. At present the honey bee swarms in myriads in the noble groves and forests that skirt and intersect the prairies and extend along the alluvial bottoms of the rivers. It seems to me as if these beautiful regions answer literally to the description of the land of promise, "a land flowing with milk and honey;" for the rich pasturage of the prairies is calculated to sustain herds of cattle as countless as the sands upon the sea-shore, while the flowers with which they are enamelled render them a very paradise for the nectar-seeking bee.

3. We had not been long in the camp when a party set out in quest of a bee tree; and, being curious to witness the sport, I gladly accepted an invitation to accompany them. The party was headed by a veteran bee hunter, a tall lank fellow in home-spun garb that hung loosely about his limbs, and a straw hat shaped not unlike a bee-hive; a comrade, equally uncouth in garb, and without a hat, straddled along at his heels, with a long rifle on his shoulder. To these succeeded half a dozen others, some with axes and some with rifles, for no one stirs far from the camp without his fire-arms, so as to be ready either for wild deer or wild Indian.

4. After proceeding some distance we came to an open glade on the skirts of the forest. Here our leader halted, and then advanced quietly to a low bush, on the top of which I perceived a piece of honey-comb. This I found was the bait or lure for the wild bees. Several were humming about it, and diving into its cells. When they had laden themselves with honey they would rise into the air, and dart off in a straight line, almost with the velocity of a bullet. The hunters watched attentively the course they took, and then set off in the same direction, stumbling along over twisted roots and fallen trees, with their eyes turned up to the sky. In this way they traced the honey-laden bees to their hive, in the hollow trunk of a blasted oak, where, after buzzing about for a moment, they entered a hole about sixty feet from the ground.

5. Two of the bee hunters now plied their axes vigorously at the foot of the tree to level it with the ground. The mere spectators and amateurs in the mean time, drew off to a cautious distance, to be out of the way of the falling of the tree and the vengeance of its inmates. The jarring blows of the axe seemed

to have no effect in alarming or disturbing this most industrious community. They continued to ply at their usual occupations, some arriving full freighted into port, others sallying forth on new expeditions, like so many merchantmen in a money-making metropolis, little suspicious of impending bankruptcy and downfall. Even a loud crack which announced the disrupture of the trunk, failed to divert their attention from the intense pursuit of gain; at length down came the tree with a tremendous crash, bursting open from end to end, and displaying all the hoarded treasures of the commonwealth.

6. One of the hunters immediately ran up with a wisp of lighted hay as a defense against the bees. The latter, however, made no attack and sought no revenge; they seemed stupefied by the catastrophe and unsuspicious of its cause, and remained crawling and buzzing about the ruins without offering us any molestation. Every one of the party now fell to, with spoon and hunting knife, to scoop out the flakes of honeycomb with which the hollow trunk was stored. Some of them were of old date and a deep brown color, others were beautifully white, and the honey in their cells was almost limpid. Such of the combs as were entire were placed in camp kettles to be conveyed to the encampment; those which had been shivered in the fall were devoured upon the spot. Every stark bee hunter was to be seen with a rich morsel in his hand, dripping about his fingers, and disappearing as rapidly as a cream tart before the holiday appetite of a schoolboy.

7. Nor was it the bee hunters alone that profited by the downfall of this industrious community; as if the bees would carry through the similitude of their habits with those of laborious and gainful man, I beheld numbers from rival hives, arriving on eager wing, to enrich themselves with the ruins of their neighbors. These busied themselves as eagerly and cheerfully as so many wreckers on an Indiaman that had been driven on shore; plunging in the cells of the broken honey-combs, banqueting greedily on the spoil, and then winging their way full freighted to their homes. As to the poor proprietors of the ruin, they seemed to have no heart to do anything, not even to taste the nectar that flowed around them; but crawled backwards and forwards, in vacant desolation, as I have seen a poor fellow with his hands in

his breeches pocket, whistling vacantly and despondingly about the ruins of his house that had been burnt.

8. It is difficult to describe the bewilderment and confusion of the bees of the bankrupt hive who had been absent at the time of the catastrophe, and who arrived from time to time, with full cargoes from abroad. At first they wheeled about in the air, in the place where the fallen tree had once reared its head, astonished at finding it all a vacuum. At length, as if comprehending their disaster, they settled down in clusters on a dry branch of a neighboring tree, from whence they seemed to contemplate the prostrate ruin, and to buzz forth doleful lamentations over the downfall of their republic. It was a scene on which the "melancholy Jacques" might have moralized by the hour.

9. We now abandoned the place, leaving much honey in the hollow of the tree. "It will all be cleared off by varmint," said one of the rangers. "What vermin?" asked I. "Oh bears, and skunks, and raccoons, and 'possums. The bears is the knowingest varmint for finding out a bee tree in the world. They'll gnaw for days together at the trunk till they make a hole big enough to get in their paws, and then they'll haul out honey, bees and all." —WASHINGTON IRVING: *A Tour on the Prairies.*

XVI. WHICH TO-DAY IS.

He was picking poppies.

Shyly, as if afraid of being seen, his little brown fingers parted the grass and snapped the brittle stems. He picked and picked, until he had as many as his baby hands could clasp; then he sneaked off down the lonely path, looking back sometimes to make sure he was not watched, and burying his dark face in the flame-colored flowers. His face was dark, because of the French blood in his veins, and because it was dirty.

I tried to make no noise, but like some untamed creature he caught the sound of my cautious steps. He started violently, darted behind the nearest live-oak and hid his poppies in the grass. When I emerged from my retreat, his hands were in his pockets, his cap on the back of his head, and he looked up boldly

through the shaggy black fringe on his forehead as if to say, "You see me, Tony, son of Jean, a poor but honest man. What do you want?"

"Tony," I asked, "what made you hide the poppies?"

"Poppies? Who has poppies? I'm Tony. I'm a man."

"Yes, I know, but I thought you had some in your hands as you came along."

"Poppies! Zoze is foh guls. I'm a man. Men don't like poppies."

"Well, now," I said in the tone I use with Jack, "to tell the truth, I like them myself, though I'm a man. Of course you needn't mention it—but let's have a look at some now."

He was suspicious. His mouth always drooped at the corners as if his tiny life had known no joy. What a queer figure he was with that faded Frenchy jacket and round cap! His near-set eyes had caught the darkness of this cloudy world of poverty and misery.

"Ahn't you shamed to like 'em?" he asked, doubtfully.

"Well, I don't say much about it, but I guess it's not such a bad thing after all."

"Enoch Lilengren says it's guls 'at like 'em."

"Very likely he thinks so, but I wouldn't care what he said. The poppies are so pretty."

Doubt and fear faded from Tony's face. He turned away, and in a moment came back with his gorgeous treasure, fire-lover that he was.

"Do you really like 'em?" he said, wistfully. Then—"Do you *love* 'em?" gazing passionately at their glory. "I *love* 'em. I love 'em better 'n anysin' else."

His face was fierce. The petals fell in a shower as he pressed the flowers tighter and tighter, crushing the life out of them. He exulted in their possession. He kissed them over and over, then he kissed me. American boys don't do such things; all his heart went out to me because I did not laugh at his love.

* * * * * * * *

That was three weeks ago. Yesterday I happened to be near the French laundry and I stopped in to inquire after Tony. His mother met me. She is fat and black and greasy.

"Fer ees Tony? Ah, mon bon Monsieur, Tony ees dead sence vun veek. He — ah, he jus' get seck an' die. Vould Monsieur haf some shirts vashed?"—SARAH COMSTOCK.

XVII. THE WESTINGHOUSE AIR-BRAKE.

In the Westinghouse brake the apparatus consists of an air-pump or compressor on the locomotive, a main reservoir for storing the compressed air ready for use, and an engineer's brake-valve connected to this reservoir. From this brake-valve extends a pipe throughout the length of the train, composed of iron under each car, and of rubber hose with suitable couplings between each two cars, thus making practically a continuous pipe the whole length of the train. Under each car and connected to the train pipe, through a peculiar piece of mechanism called a triple valve, is a small auxiliary reservoir which is of sufficient capacity to supply air to a brake cylinder close by. This brake cylinder consists of a common cylinder with piston and rod, the rod being attached to the brake levers of the car, so that when the piston is pushed out by the pressure of air behind it the brake shoes are pushed against the wheels and the speed of the train retarded or stopped entirely, as the case may be. This triple valve consists principally of a piston and a slide valve, and when the air pressure is in excess on one side of the piston, it is pushed up and communication is direct between the train pipe and the auxiliary reservoir. This continues so long as the pressure is equal on both sides of the piston, but if a sudden reduction of pressure is made behind this piston, leaving an excess on the other side, the piston will immediately move back, carrying with it the slide valve above mentioned. This slide valve opens communication between the auxiliary reservoir and the brake cylinder, while at the same time, or a little before, it closes communication between the train pipe and auxiliary reservoir.

XVIII. THE PRECIPICES OF MONT CERVIN.*

1. To return to the Cervin. The view of it given on the left hand in Plate 38† shows the ridge in about its narrowest profile;

* More commonly known by its German name, The Matterhorn.

† The plates and figures are not reproduced here.

and shows also that this ridge is composed of beds of rock shelving across it, apparently horizontal, or nearly so, at the top, and sloping considerably southwards (to the spectator's left), at the bottom. How far this slope is a consequence of the advance of the nearest angle giving a steep perspective to the beds, I cannot say; my own belief would have been that a great deal of it is thus deceptive, the beds lying as the tiles do in the somewhat anomalous but perfectly conceivable house-roof, Fig. 79. Saussure, however, attributes to the beds themselves a very considerable slope. But be this as it may, the main facts of the thinness of the beds, their comparative horizontality, and the daring swordsweep by which the whole mountain has been hewn out of them, are from this spot comprehensible at a glance. Visible, I *should* have said; but eternally, and to the uttermost, *in*comprehensible. Every geologist who speaks of this mountain seems to be struck by the wonderfulness of its calm sculpture—the absence of all aspect of convulsion, and yet the stern chiseling of so vast a mass into its precipitous isolation leaving no ruin nor débris near it. "*Quelle force n'a-t-il pas fallu*," exclaims M. Saussure, "*pour rompre, et pour balayer tout ce qui manque à cette pyramide!*" "What an overturn of all ancient ideas in Geology," says Professor Forbes, "to find a pinnacle of 15,000 feet high [above the sea] sharp as a pyramid, and with perpendicular precipices of thousands of feet on every hand, to be a representative of the older chalk formation; and what a difficulty to conceive the nature of a convulsion (even with unlimited power) which could produce a configuration like the Mont Cervin rising from the glacier of Zmutt!"

2. The term "perpendicular" is of course applied by the Professor in the "poetical" temper of Reynolds,—that is to say, in one "inattentive to minute exactness in details;" but the effect of this strange Matterhorn upon the imagination is indeed so great that even the gravest philosopher cannot resist it; and Professor Forbes's drawing of the peak, outlined at page 180, has evidently been made under the influence of considerable excitement. For fear of being deceived by enthusiasm also, I daguerreotyped the Cervin from the edge of the little lake under the crag of the Riffelhorn, with the somewhat amazing result shown in Fig. 80. So cautious is Nature, even in her boldest work, so

broadly does she extend the foundations, and strengthen the buttresses, of masses which produce so striking an *impression* as to be described, even by the most careful writers, as perpendicular.

3. The only portion of the Matterhorn which approaches such a condition is the shoulder, before alluded to, forming a step of about one twelfth the height of the whole peak, shown by light on its snowy side, or upper surface, in the right-hand figure of Plate 38. Allowing 4000 feet for the height of the peak, this step or shoulder will be between 300 and 400 feet in absolute height; and as it is not only perpendicular, but assuredly overhangs, both at this snow-lighted angle and at the other corner of the mountain (seen against the sky in the same figure), I have not the slightest doubt that a plumb-line would swing from the brow of either of these bastions, between 600 and 800 feet, without touching rock. The intermediate portion of the cliff which joins them is, however, not more than vertical. I was therefore anxious chiefly to observe the structure of the two angles, and, to that end, to see the mountain close on that side from the Zmutt glacier.

4. I am afraid my dislike to the nomenclatures invented by the German philosophers has been unreasonably, though involuntarily, complicated with that which, crossing out of Italy, one necessarily feels for those invented by the German peasantry. As travellers now every day more frequently visit the neighborhood of the Monte Rosa, it would surely be a permissible, because convenient, poetical license, to invent some other name for this noble glacier, whose present title, certainly not euphonious, has the additional disadvantage of being easily confounded with that of the *Zermatt* glacier, properly so called. I mean myself, henceforward, to call it the Red glacier, because, for two or three miles above its lower extremity, the whole surface of it is covered with blocks of reddish gneiss, or other slaty crystalline rocks,—some fallen from the Cervin, some from the Weisshorn, some brought from the Stockhi and Dent d'Erin, but little rolled or ground down in the transit, and covering the ice, often four or five feet deep, with a species of macadamization on a large scale (each stone being usually some foot or foot and a half in diameter), anything but convenient to a traveller in haste. Higher up, the ice opens into broad white fields and furrows, hard and

dry, scarcely fissured at all, except just under the Cervin, and forming a silent and solemn causeway, paved, as it seems, with white marble from side to side; broad enough for the march of an army in line of battle, but quiet as a street of tombs in a buried city, and bordered on each hand by ghostly cliffs of that faint granite purple which seems, in its far-away height, as unsubstantial as the dark blue that bounds it;—the whole scene so changeless and soundless; so removed, not merely from the presence of men, but even from their thoughts; so destitute of all life of tree or herb, and so immeasurable in its lonely brightness of majestic death, that it looks like a world from which not only the human, but the spiritual, presences had perished, and the last of its archangels, building the great mountains for their monuments, had laid themselves down in the sunlight to an eternal rest, each in his white shroud.

5. The first point from which the Matterhorn precipices, which I came to examine, show their structure distinctly, is about halfway up the valley, before reaching the glacier. The most convenient path, and access to the ice, are on the south; but it is best, in order to watch the changes of the Matterhorn, to keep on the north side of the valley; and, at the point just named, the shoulder marked *e* in Fig. 33 is seen, in the morning sunlight, to be composed of zigzag beds, apparently of eddied sand.

6. I have no doubt they once *were* eddied sand; that is to say, sea or torrent drift, hardened by fire into crystalline rock; but whether they ever were or not, the certain fact is, that here we have a precipice, trenchant, overhanging, and 500 feet in height, cut across the thin beds which compose it as smoothly as a piece of fine-grained wood is cut with a chisel.

7. From this point, also, the nature of the corresponding bastion, *c d*, Fig. 33, is also discernible. It is the edge of a great concave precipice, cut out of the mountain, as the smooth hollows are out of the rocks at the foot of a waterfall, and across which the variously colored beds, thrown by perspective into corresponding curvatures, run exactly like the seams of canvas in a Venetian felucca's sail.

8. Seen from this spot, it seems impossible that the mountain should long support itself in such a form, but the impression is only caused by the concealment of the vast proportions of the

mass behind, whose poise is quite unaffected by this hollowing at one point. Thenceforward, as we ascend the glacier, the Matterhorn every moment expands in apparent width; and having reached the foot of the Stockhi (about a four hours' walk from Zermatt), and getting the Cervin summit to bear S. 11½° E., I made the drawing of it engraved opposite, which gives a true idea of the relations between it and the masses of its foundation. The bearing stated is that of the apparent summit only, as from this point the true summit is not visible; the rocks which seem to form the greatest part of the mountain being in reality nothing but its foundations, while the little white jagged peak, relieved against the dark hollow just below the seeming summit, is the rock marked *g* in Fig. 33. But the structure of the mass, and the long ranges of horizontal, or nearly horizontal, beds which form its crest, showing in black points like arrow-heads through the snow, where their ridges are left projecting by the avalanche channels, are better seen than at any other point I reached, together with the sweeping and thin zones of sandy gneiss below, bending apparently like a coach-spring; and the notable point about the whole is, that this under-bed, of seemingly the most delicate substance, is that prepared by Nature to build her boldest precipice with, it being this bed which emerges at the two bastions or shoulders before noticed, and which by that projection causes the strange oblique distortion of the whole mountain mass, as it is seen from Zermatt.

9. And our surprise will still be increased as we farther examine the materials of which the whole mountain is composed. In many places its crystalline slates, where their horizontal surfaces are exposed along the projecting beds of their foundations, break into ruin so total that the foot dashes through their loose red flakes as through heaps of autumn leaves; and yet, just where their structure seems most delicate, just where they seem to have been swept before the eddies of the streams that first accumulated them, in the most passive whirls, there the after ages have knit them into the most massive strength, and there have hewn out of them those firm grey bastions of the Cervin,—overhanging, smooth, flawless, unconquerable! For, unlike the Chamouni aiguilles, there is no aspect of destruction about the Matterhorn cliffs. They are not torn remnants of separating

spires, yielding flake by flake, and band by band, to the continual process of decay. They are, on the contrary, an unaltered monument, seemingly sculptured long ago, the huge walls retaining yet the forms into which they were first engraven, and standing like an Egyptian temple,—delicate fronted, softly colored, the suns of uncounted ages rising and falling upon it continually, but still casting the same line of shadows from east to west, still, century after century, touching the same purple stains on the lotus pillars; while the desert sand ebbs and flows about their feet, as those autumn leaves of rock lie heaped and weak about the base of the Cervin.

10. Is not this a strange type, in the very heart and height of these mysterious Alps—these wrinkled hills in their snowy, cold, grey-haired old age, at first so silent, then as we keep quiet at their feet, muttering and whispering to us garrulously, in broken and dreaming fits, as it were, about their childhood—is it not a strange type of the things which "out of weakness are made strong?" If one of those little flakes of mica-sand, hurried in tremulous spangling along the bottom of the ancient river, too light to sink, too faint to float, almost too small for sight, could have had a mind given to it as it was at last borne down with its kindred dust into the abysses of the stream, and laid, (would it not have thought?) for a hopeless eternity, in the dark ooze, the most despised, forgotten, and feeble of all earth's atoms; incapable of any use or change; not fit, down there in the diluvial darkness, so much as to help an earth-wasp to build its nest, or feed the first fibre of a lichen;—what would it have thought, had it been told that one day, knitted into a strength as of imperishable iron, rustless by the air, infusible by the flame, out of the substance of it, with its fellows, the axe of God should hew that Alpine tower; that against *it*—poor, helpless, mica flake!—the wild north wind should rage in vain; beneath *it*—low-fallen mica flake!—the snowy hills should lie bowed like flocks of sheep, and the kingdoms of the earth fade away in unregarded blue; and around it—weak, wave-drifted mica flake!—the great war of the firmament should burst in thunder, and yet stir it not; and the fiery arrows and angry meteors of the night fall blunted back from it into the air; and all the stars in the clear heaven should light, one by one as they rose, new cressets upon the points of

snow that fringed its abiding-place on the imperishable spire ?—
JOHN RUSKIN: *Modern Painters.* From Part V, Chapter XVI.

XIX. FATHER APOLLINARIS.

1. Next morning (*Thursday*, 26*th September*) I took the road in a new order. The sack was no longer doubled, but hung at full length across the saddle, a green sausage six feet long with a tuft of blue wool hanging out of either end. It was more picturesque, it spared the donkey, and, as I began to see, it would insure stability, blow high, blow low. But it was not without a pang that I had so decided. For although I had purchased a new cord, and made all as fast as I was able, I was yet jealously uneasy lest the flaps should tumble out and scatter my effects along the line of march.

2. My way lay up the bald valley of the river, along the march of Vivarais and Gévaudan. The hills of Gévaudan on the right were a little more naked, if anything, than those of Vivarais upon the left, and the former had a monopoly of a low dotty underwood that grew thickly in the gorges and died out in solitary burrs upon the shoulders and the summits. Black bricks of fir-wood were plastered here and there upon both sides, and here and there were cultivated fields. A railway ran beside the river; the only bit of railway in Gévaudan, although there are many proposals afoot and surveys being made, and even, as they tell me, a station standing ready built in Mende. A year or two hence and this may be another world. The desert is beleaguered. Now may some Languedocian Wordsworth turn the sonnet into *patois:* "Mountains and vales and floods, heard YE that whistle ?"

3. At a place called La Bastide I was directed to leave the river, and follow a road that mounted on the left among the hills of Vivarais, the modern Ardèche; for I was now come within a little way of my strange destination, the Trappist monastery of *Our Lady of the Snows.* The sun came out as I left the shelter of a pine-wood, and I beheld suddenly a fine wild landscape to the south. High rocky hills, as blue as sapphire, closed the view, and between these lay ridge upon ridge, heathery, craggy, the

sun glittering on veins of rock, the underwood clambering in the hollows, as rude as God made them at the first. There was not a sign of man's hand in all the prospect; and indeed not a trace of his passage, save where generation after generation had walked in twisted footpaths, in and out among the beeches, and up and down upon the channelled slopes. The mists, which had hitherto beset me, were now broken into clouds, and fled swiftly and shone brightly in the sun. I drew a long breath. It was grateful to come, after so long, upon a scene of some attraction for the human heart. I own I like definite form in what my eyes are to rest upon; and if landscapes were sold, like the sheets of characters of my boyhood, one penny plain and twopence colored, I should go to the length of twopence every day of my life.

4. But if things had grown better to the south, it was still desolate and inclement near at hand. A spidery cross on every hill-top marked the neighborhood of a religious house; and a quarter of a mile beyond, the outlook southward opening out and growing bolder with every step, a white statue of the Virgin at the corner of a young plantation directed the traveller to *Our Lady of the Snows*. Here, then, I struck leftward, and pursued my way, driving my secular donkey before me, and creaking in my secular boots and gaiters, towards the asylum of silence.

5. I had not gone very far ere the wind brought to me the clanging of a bell, and somehow, I can scarce tell why, my heart sank within me at the sound. I have rarely approached anything with more unaffected terror than the monastery of *Our Lady of the Snows*. This it is to have had a Protestant education. And suddenly, on turning a corner, fear took hold on me from head to foot—slavish superstitious fear; and though I did not stop in my advance, yet I went on slowly, like a man who should have passed a bourne unnoticed, and strayed into the country of the dead. For there upon the narrow new-made road, between the stripling pines, was a mediæval friar, fighting with a barrowful of turfs. Every Sunday of my childhood I used to study the *Hermits* of Marco Sadeler—enchanting prints, full of wood and field and mediæval landscapes, as large as a county, for the imagination to go a-travelling in; and here, sure enough, was one of Marco Sadeler's heroes. He was robed in white like any spectre, and the hood falling back in the instancy of his conten-

tion with the barrow, disclosed a pate as bald and yellow as a skull. He might have been buried any time these thousand years, and all the lively parts of him resolved into earth and broken up with the farmer's barrow.

6. I was troubled besides in my mind as to etiquette. Durst I address a person who was under a vow of silence? Clearly not. But drawing near, I doffed my cap to him with a far-away superstitious reverence. He nodded back, and cheerfully addressed me. Was I going to the monastery? Who was I? An Englishman? Ah, an Irishman, then?

"No," I said, "a Scotsman."

7. A Scotsman? Ah, he had never seen a Scotsman before. And he looked me all over, his good, honest, brawny countenance shining with interest, as a boy might look upon a lion or an alligator. From him I learned with disgust that I could not be received at *Our Lady of the Snows;* I might get a meal perhaps, but that was all. And then, as our talk ran on, and it turned out that I was not a pedlar, but a literary man, who drew landscapes and was going to write a book, he changed his manner of thinking as to my reception (for I fear they respect persons even in a Trappist monastery), and told me I must be sure to ask for the Father Prior, and state my case to him in full. On second thoughts he determined to go down with me himself; he thought he could manage for me better. Might he say that I was a geographer?

No; I thought, in the interests of truth, he positively might not.

"Very well, then" (with disappointment), "an author."

8. It appeared he had been in a seminary with six young Irishmen, all priests long since, who had received newspapers and kept him informed of the state of ecclesiastical affairs in England. And he asked me eagerly after Dr. Pusey, for whose conversion the good man had continued ever since to pray night and morning.

"I thought he was very near the truth," he said; "and he will reach it yet; there is so much virtue in prayer."

9. He must be a stiff ungodly Protestant who can take anything but pleasure in this kind and hopeful story. While he was thus near the subject, the good father asked me if I were a

Christian ; and when he found I was not, or not after his way, he glossed it over with great good-will.

10. The road which we were following, and which this stalwart father had made with his own two hands within the space of a year, came to a corner, and showed us some white buildings a little further on beyond the wood. At the same time, the bell once more sounded abroad. We were hard upon the monastery. Father Apollinaris (for that was my companion's name) stopped me.

"I must not speak to you down there," he said. "Ask for the Brother Porter, and all will be well. But try to see me as you go out again through the wood, where I may speak to you. I am charmed to have made your acquaintance."

And then suddenly raising his arms, flapping his fingers, and crying out twice, "I must not speak, I must not speak!" he ran away in front of me, and disappeared into the monastery-door.

11. I own this somewhat ghastly eccentricity went a good way to revive my terrors. But where one was so good and simple, why should not all be alike? I took heart of grace, and went forward to the gate as fast as Modestine, who seemed to have a disaffection for monasteries, would permit. It was the first door, in my acquaintance of her, which she had not shown an indecent haste to enter. I summoned the place in form, though with a quaking heart. Father Michael, the Father Hospitaller, and a pair of brown-robed brothers came to the gate and spoke with me awhile. I think my sack was the great attraction; it had already beguiled the heart of poor Apollinaris, who had charged me on my life to show it to the Father Prior. But whether it was my address, or the sack, or the idea speedily published among that part of the brotherhood who attend on strangers that I was not a pedlar after all, I found no difficulty as to my reception. Modestine was led away by a layman to the stables, and I and my pack were received into *Our Lady of the Snows*.—R. L. STEVENSON : *Travels with a Donkey*.

XX. PARTY IN AMERICAN POLITICS.

1. At the beginning of party government under the constitution, Washington said of party spirit, "It exists under different

shapes in all governments, more or less stifled, controlled, or repressed; but in those of popular form, it is seen in its greatest rankness and is truly their worst enemy." The experience of a century has justified Washington's words. The superstition of divine right has passed from a king to a party, and the old fiction of the law in monarchy that the king can do no wrong has become the practical faith of great multitudes in this republic in regard to party. Armed with the arbitrary power of patronage, party overbears the free expression of the popular will and entrenches itself in illicit power. It makes the whole civil service a drilled and disciplined army whose living depends upon carrying elections at any cost for the party which controls it. Patronage has but to capture the local primary meeting and it commands the whole party organization. Every member of the party must submit or renounce his party allegiance, and with it the gratification of his political ambition, and such is the malign force of party spirit that in what seems to him a desperate alternative he often supports men whom he distrusts and methods which he despises lest his party should be defeated. He takes practically the position that party loyalty requires him to support one party with bad measures and unfit candidates rather than risk the success of another party with good measures and suitable men.

2. This devotion of party, not to the ends for which it exists but to the spoils that accompany success at the polls, has become so absolute that it has produced an evil greater than any which party proposes to remedy. In order to secure and maintain party power, a corruption has been introduced which involves not only the whole system of our polities, but the character of the people. It is a corruption so general and so familiar that an amendment to the constitution is proposed in Congress, which contemplates the election of Senators of the United States by the popular vote of the State instead of the vote of the Legislature, and the argument gravely urged for the amendment is that it is harder to corrupt the whole people than to buy a legislature. Familiar incidents of the last Presidential campaign, the collection of an immense sum of money by party managers to be spent without audit or accounting of any kind, and the general public conviction that it was a simple corruption fund not only spent for illicit purposes, but by which high office was bought, and the equally gen-

eral conviction that if the other party could have procured the same sum of money it would have done the same thing, show how wide-spread the evil has become.

3. A New York morning paper of the highest character recently published a remark of a conspicuous politician whose name was given, that "two-fifths of the Democratic voters of the State are represented in conventions by delegates selected by the heads of the various departments in New York and Kings County," that is to say in the cities of New York and Brooklyn. An evening paper of the same day, speaking of the Republican nomination for the Governorship in Rhode Island, said, "It is notorious in the State that every Republican candidate must pay for his honor, and the price has heretofore ranged from $20,000 to $40,000. . . . It has frequently happened that a second assessment has been necessary when the election by the people has failed and the choice has fallen upon the Legislature." These statements are not disputed and they are not doubted. They are read languidly by many readers as illustrations of the rottenness of politics. They are read with alarm by many others as signs of a taint that will rot the whole system if not extirpated. The wrong is not peculiar to any party, for its source is the party spirit which all parties stimulate and Washington foresaw. The Pot indeed solemnly rebukes the Kettle, but when traders in mules denounce traders in blocks of five for political corruption, we instinctively recall the legendary Roman augurs and the stage direction in Robert the Devil, "infernal laughter."

4. This monstrous development of the party system in a Republic, while it might have been vaguely anticipated, could not have been definitely foreseen. The American who had served under Washington in the field and had voted for him as President, although he may have seen in the malice of the opposition newspapers the adder tongue of faction, would have smiled to hear the suggestion that in Republican America, the party proscriptions and excesses of Athens and Rome and Florence, without the slaughter, might be revived and repeated. Still less would it occur to him that a Civil Service which a century ago in the whole Union included only two hundred and nine post-masters and a handful of other officers, whose tenure was their fidelity and efficiency, would suddenly rise like the Afrite from the casket in the

Arabian tale, into a gigantic and towering form, but still the supple slave of reckless party power. The increase of population, the vast alien addition to the native stock, the universal extension of male adult suffrage, the growth of great cities of heterogeneous citizenship, the opening of enormous opportunities of contracts and political money making, the vast consolidations of capital not hesitating to attempt for their purposes the bribery of legislatures, the paralysis of the national conscience for a generation in the defense by a great political party of a huge moral wrong, and finally a long and relentless civil war,—all these were yet to come, and their relation to an enormous increase of public patronage, and their influence upon the party system, could not be foretold.

5. These results, however, are now evident. What our fathers could not guess, we can see. Party, which is properly simply the organization of citizens who agree in their views of public policy to secure the enactment of their views in law, has become what is well called a machine, which controls the political action of millions of citizens who vote for candidates that the machine selects and for measures which the machine dictates or approves. Servility to party takes the place of individual independence of action. So completely does it consume political manhood that like men suddenly hurried from their warm beds into the night air, shivering and chattering in the cold, even intelligent citizens who have protested against their party machine as fraudulent and false, and an organized misrepresentation of the party conviction and will, declare that if their protest against the power of fraud and corruption does not avail and the party commands them to yield, they will bow the head and bend the knee in loyalty to fraud and corruption. The despotism of the machine is so absolute and the triumph of the party so supersedes the reason and person of the party, that we have now reached a point in our political development, when upon the most vital and pressing public questions parties do not even know their own opinions, and factions of the same party wrangle fiercely to determine by a majority what the party thinks and proposes. Meanwhile so completely has the conception of party, as merely a convenient but clumsy agent to promote certain public objects, disappeared, that one of the chief journals of the country recently remarked, with entire gravity, that it found "no fault with conscientious

independence in politics," which was like announcing with lofty forbearance that as a philosophic moralist, it found no fault with truth-telling or honest dealing.—GEORGE WILLIAM CURTIS: *Party and Patronage.*

XXI. THE PRACTICAL VALUE OF BIOLOGICAL SCIENCE.

1. If what has been said as to the position and scope of Biology be correct, our third question—What is the practical value of physiological instruction?—might, one would think, be left to answer itself.

2. On other grounds even, were mankind deserving of the title "rational," which they arrogate to themselves, there can be no question that they would consider, as the most necessary of all branches of instruction for themselves and for their children, that which professes to acquaint them with the conditions of the existence they prize so highly—which teaches them how to avoid disease and to cherish health, in themselves and those who are dear to them.

3. I am addressing, I imagine, an audience of educated persons; and yet I dare venture to assert that, with the exception of those of my hearers who may chance to have received a medical education, there is not one who could tell me what is the meaning and use of an act which he performs a score of times every minute, and whose suspension would involve his immediate death;—I mean the act of breathing—or who could state in precise terms why it is that a confined atmosphere is injurious to health.

4. The *practical value* of Physiological knowledge! Why is it that educated men can be found to maintain that a slaughter-house in the midst of a great city is rather a good thing than otherwise?—that mothers persist in exposing the largest possible amount of surface of their children to the cold, by the absurd style of dress they adopt, and then marvel at the peculiar dispensation of Providence, which removes their infants by bronchitis and gastric fever? Why is it that quackery rides rampant over the land; and that not long ago, one of the largest public rooms in this great city could be filled by an audience gravely listening

to the reverend expositor of the doctrine—that the simple physiological phenomena known as spirit-rapping, table-turning, phreno-magnetism, and I know not what other absurd and inappropriate names, are due to the direct and personal agency of Satan?

5. Why is all this, except from the utter ignorance as to the simplest laws of their own animal life, which prevails among even the most highly educated persons in this country?

6. But there are other branches of Biological Science, besides Physiology proper, whose practical influence, though less obvious, is not, as I believe, less certain. I have heard educated men speak with an ill-disguised contempt of the studies of the naturalist, and ask, not without a shrug, "What is the use of knowing all about these miserable animals—what bearing has it on human life?" I will endeavor to answer that question. I take it that all will admit there is definite Government of this universe—that its pleasures and pains are not scattered at random, but are distributed in accordance with orderly and fixed laws, and that it is only in accordance with all we know of the rest of the world, that there should be an agreement between one portion of the sensitive creation and another in these matters.

7. Surely then it interests us to know the lot of other animal creatures—however far below us, they are still the sole created things which share with us the capability of pleasure and the susceptibility to pain.

8. I cannot but think that he who finds a certain proportion of pain and evil inseparably woven up in the life of the very worms, will bear his own share with more courage and submission; and will, at any rate, view with suspicion those weakly amiable theories of the Divine government, which would have us believe pain to be an oversight and a mistake,—to be corrected by and by. On the other hand, the predominance of happiness among living things—their lavish beauty—the secret and wonderful harmony which pervades them all, from the highest to the lowest, are equally striking refutations of that modern Manichean doctrine, which exhibits the world as a slave-mill, worked with many tears, for mere utilitarian ends.

9. There is yet another way in which natural history may, I am convinced, take a profound hold upon practical life,—and

that is, by its influence over our finer feelings, as the greatest of all sources of that pleasure which is derivable from beauty. I do not pretend that natural-history knowledge, as such, can increase our sense of the beautiful in natural objects. I do not suppose that the dead soul of Peter Bell, of whom the great poet of nature says,—

> A primrose by the river's brim,
> A yellow primrose was to him,—
> And it was nothing more,—

would have been a whit roused from its apathy by the information that the primrose is a Dicotyledonous Exogen, with a monopetalous corolla and central placentation. But I advocate natural-history knowledge from this point of view, because it would lead us to *seek* the beauties of natural objects, instead of trusting to chance to force them on our attention. To a person uninstructed in natural history, his country or sea-side stroll is a walk through a gallery filled with wonderful works of art, nine-tenths of which have their faces turned to the wall. Teach him something of natural history, and you place in his hands a catalogue of those which are worth turning round. Surely our innocent pleasures are not so abundant in this life, that we can afford to despise this or any other source of them. We should fear being banished for our neglect to that limbo, where the great Florentine tells us are those who, during this life, "wept when they might be joyful."—THOMAS H. HUXLEY: *Address On the Educational Value of Natural History Sciences.*

XXII. LORD CLIVE AND HIS FIRST VISIT TO INDIA.

1. We have always thought it strange that, while the history of the Spanish empire in America is familiarly known to all the nations of Europe, the great actions of our countrymen in the East should, even among ourselves, excite little interest. Every schoolboy knows who imprisoned Montezuma, and who strangled Atahualpa. But we doubt whether one in ten, even among English gentlemen of highly cultivated minds, can tell who won the battle of Buxar, who perpetrated the massacre of Patna, whether Sura-

jah Dowlah ruled in Oude or in Travancore, or whether Holkra was a Hindoo or a Mussulman. Yet the victories of Cortes were gained over savages who had no letters; who were ignorant of the use of metals; who had not broken in a single animal to labor; who wielded no better weapons than those which could be made out of sticks, flints, and fish-bones; who regarded a horse-soldier as a monster, half man and half beast; who took a harquebusier for a sorcerer, able to scatter the thunder and lightning of the skies. The people of India, when we subdued them, were ten times as numerous as the Americans whom the Spaniards vanquished, and were at the same time quite as highly civilized as the victorious Spaniards. They had reared cities larger and fairer than Saragossa or Toledo, and buildings more beautiful and costly than the cathedral of Seville. They could show bankers richer than the richest firms of Barcelona or Cadiz, viceroys whose splendor far surpassed that of Ferdinand the Catholic, myriads of cavalry and long trains of artillery which would have astonished the Great Captain. It might have been expected, that every Englishman who takes any interest in any part of history would be curious to know how a handful of his countrymen, separated from their home by an immense ocean, subjugated in the course of a few years one of the greatest empires in the world. Yet, unless we greatly err, this subject is, to most readers, not only insipid but positively distasteful.

2. Perhaps the fault lies partly with the historians. Mr. Mill's book, though it has undoubtedly great and rare merit, is not sufficiently animated and picturesque to attract those who read for amusement. Orme, inferior to no English historian in style and power of painting, is minute even to tediousness. In one volume he allots, on an average, a closely printed quarto page to the events of every forty-eight hours. The consequence is, that his narrative, though one of the most authentic and one of the most finely written in our language, has never been very popular, and is now scarcely ever read.

3. We fear that the volumes before us will not much attract those readers whom Orme and Mill have repelled. The materials placed at the disposal of Sir John Malcolm by the late Lord Powis were indeed of great value. But we cannot say that they have been very skilfully worked up. It would, however, be unjust

to criticise with severity a work which, if the author had lived to complete and revise it, would probably have been improved by condensation and by a better arrangement. We are more disposed to perform the pleasing duty of expressing our gratitude to the noble family to which the public owes so much useful and curious information.

4. The effect of the book, even when we make the largest allowance for the partiality of those who have furnished and of those who have digested the materials, is, on the whole, greatly to raise the character of Lord Clive. We are far indeed from sympathizing with Sir John Malcolm, whose love passes the love of biographers, and who can see nothing but wisdom and justice in the actions of his idol. But we are at least equally far from concurring in the severe judgment of Mr. Mill, who seems to us to show less discrimination in his account of Clive than in any other part of his valuable work. Clive, like most men who are born with strong passions, and tried by strong temptations, committed great faults. But every person who takes a fair and enlightened view of his whole career must admit that our island, so fertile in heroes and statesmen, has scarcely ever produced a man more truly great either in arms or in council.

5. The Clives had been settled, ever since the twelfth century, on an estate of no great value, near Market-Drayton, in Shropshire. In the reign of George the First, this moderate but ancient inheritance was possessed by Mr. Richard Clive, who seems to have been a plain man of no great tact or capacity. He had been bred to the law, and divided his time between professional business and the avocations of a small proprietor. He married a lady from Manchester, of the name of Gaskill, and became the father of a very numerous family. His eldest son, Robert, the founder of the British empire in India, was born at the old seat of his ancestors on the 29th of September, 1725.

6. Some lineaments of the character of the man were early discerned in the child. There remain letters written by his relations when he was in his seventh year; and from these letters it appears that, even at this early age, his strong will and his fiery passions, sustained by a constitutional intrepidity which sometimes seemed hardly compatible with soundness of mind, had begun to cause great uneasiness to his family. "Fighting," says one of his uncles,

"to which he is out of measure addicted, gives his temper such a fierceness and imperiousness, that he flies out on every trifling occasion." The old people of the neighborhood still remember to have heard from their parents how Bob Clive climbed to the top of the lofty steeple of Market-Drayton, and with what terror the inhabitants saw him seated on a stone spout near the summit. They also relate how he formed all the idle lads of the town into a kind of predatory army, and compelled the shopkeepers to submit to a tribute of apples and halfpence, in consideration of which he guaranteed the security of their windows. He was sent from school to school, making very little progress in his learning, and gaining for himself everywhere the character of an exceedingly naughty boy. One of his masters, it is said, was sagacious enough to prophesy that the idle lad would make a great figure in the world. But the general opinion seems to have been that poor Robert was a dunce, if not a reprobate. His family expected nothing good from such slender parts and such a headstrong temper. It is not strange, therefore, that they gladly accepted for him, when he was in his eighteenth year, a writership in the service of the East India Company, and shipped him off to make a fortune or to die of a fever at Madras.

7. Far different were the prospects of Clive from those of the youths whom the East India College now annually sends to the Presidencies of our Asiatic empire. The Company was then purely a trading corporation. Its territory consisted of a few square miles, for which rent was paid to the native governments. Its troops were scarcely numerous enough to man the batteries of three or four ill-constructed forts, which had been erected for the protection of the warehouses. The natives, who composed a considerable part of these little garrisons, had not yet been trained in the discipline of Europe, and were armed, some with swords and shields, some with bows and arrows. The business of the servant of the Company was not, as now, to conduct the judicial, financial, and diplomatic business of a great country; but to take stock, to make advances to weavers, to ship cargoes, and above all to keep an eye on private traders who dared to infringe the monopoly. The younger clerks were so miserably paid that they could scarcely subsist without incurring debt; the elder enriched themselves by trading on their own account; and

those who lived to rise to the top of the service often accumulated considerable fortunes.

8. Madras, to which Clive had been appointed, was, at this time, perhaps, the first in importance of the Company's settlements. In the preceding century, Fort St. George had arisen on a barren spot beaten by a raging surf; and in the neighborhood a town, inhabited by many thousands of natives, had sprung up, as towns spring up in the East, with the rapidity of the prophet's gourd. There were already in the suburbs many white villas, each surrounded by its garden, whither the wealthy agents of the Company retired, after the labors of the desk and the warehouse, to enjoy the cool breeze which springs up at sunset from the Bay of Bengal. The habits of these mercantile grandees appear to have been more profuse, luxurious, and ostentatious, than those of the high judicial and political functionaries who have succeeded them. But comfort was far less understood. Many devices which now mitigate the heat of the climate, preserve health, and prolong life, were unknown. There was far less intercourse with Europe than at present. The voyage by the Cape, which in our time has often been performed within three months, was then very seldom accomplished in six, and was sometimes protracted to more than a year. Consequently, the Anglo-Indian was then much more estranged from his country, much more addicted to Oriental usages, and much less fitted to mix in society after his return to Europe, than the Anglo-Indian of the present day.

9. Within the fort and its precinct, the English exercised, by permission of the native government, an extensive authority, such as every great Indian landowner exercised within his own domain. But they had never dreamed of claiming independent power. The surrounding country was ruled by the Nabob of the Carnatic, a deputy of the Viceroy of the Deccan, commonly called the Nizam, who was himself only a deputy of the mighty prince designated by our ancestors as the Great Mogul. Those names, once so august and formidable, still remain. There is still a Nabob of the Carnatic, who lives on a pension allowed to him by the English out of the revenues of the province which his ancestors ruled. There is still a Nizam, whose capital is overawed by a British cantonment, and to whom a British resident gives,

under the name of advice, commands which are not to be disputed. There is still a Mogul, who is permitted to play at holding courts and receiving petitions, but who has less power to help or hurt than the youngest civil servant of the Company.

10. Clive's voyage was unusually tedious even for that age. The ship remained some months at the Brazils, where the young adventurer picked up some knowledge of Portuguese, and spent all his pocket-money. He did not arrive in India till more than a year after he had left England. His situation at Madras was most painful. His funds were exhausted. His pay was small. He had contracted debts. He was wretchedly lodged, no small calamity in a climate which can be made tolerable to an European only by spacious and well-placed apartments. He had been furnished with letters of recommendation to a gentleman who might have assisted him; but when he landed at Fort St. George he found that this gentleman had sailed for England. The lad's shy and haughty disposition withheld him from introducing himself to strangers. He was several months in India before he became acquainted with a single family. The climate affected his health and spirits. His duties were of a kind ill suited to his ardent and daring character. He pined for his home, and in his letters to his relations expressed his feelings in language softer and more pensive than we should have expected either from the waywardness of his boyhood, or from the inflexible sternness of his later years. "I have not enjoyed," says he, "one happy day since I left my native country;" and again, "I must confess, at intervals, when I think of my dear native England, it affects me in a very particular manner. . . . If I should be so far blest as to revisit again my own country, but more especially Manchester, the centre of all my wishes, all that I could hope or desire for would be presented before me in one view."

11. One solace he found of the most respectable kind. The Governor possessed a good library, and permitted Clive to have access to it. The young man devoted much of his leisure to reading, and acquired at this time almost all the knowledge of books that he ever possessed. As a boy he had been too idle, as a man he soon became too busy, for literary pursuits.

12. But neither climate nor poverty, neither study nor the sorrows of a home-sick exile, could tame the desperate audacity

of his spirit. He behaved to his official superiors as he had behaved to his schoolmasters, and was several times in danger of losing his situation. Twice, while residing in the Writers' Buildings, he attempted to destroy himself; and twice the pistol which he snapped at his own head failed to go off. This circumstance, it is said, affected him as a similar escape affected Wallenstein. After satisfying himself that the pistol was really well loaded, he burst forth into an exclamation that surely he was reserved for something great.

13. About this time an event which at first seemed likely to destroy all his hopes in life suddenly opened before him a new path to eminence. Europe had been, during some years, distracted by the war of the Austrian succession. George the Second was the steady ally of Maria Theresa. The house of Bourbon took the opposite side. Though England was even then the first of maritime powers, she was not, as she has since become, more than a match on the sea for all the nations of the world together; and she found it difficult to maintain a contest against the united navies of France and Spain. In the eastern seas France obtained the ascendency. Labourdonnais, Governor of Mauritius, a man of eminent talents and virtues, conducted an expedition to the continent of India in spite of the opposition of the British fleet, landed, assembled an army, appeared before Madras, and compelled the town and fort to capitulate. The keys were delivered up; the French colors were displayed on Fort St. George; and the contents of the Company's warehouses were seized as prize of war by the conquerors. It was stipulated by the capitulation that the English inhabitants should be prisoners of war on parole, and that the town should remain in the hands of the French till it should be ransomed. Labourdonnais pledged his honor that only a moderate ransom should be required.

14. But the success of Labourdonnais had awakened the jealousy of his countryman, Dupleix, Governor of Pondicherry. Dupleix, moreover, had already begun to revolve gigantic schemes, with which the restoration of Madras to the English was by no means compatible. He declared that Labourdonnais had gone beyond his powers; that conquests made by the French arms on the continent of India were at the disposal of the Governor of Pondicherry alone; and that Madras should be razed to the

ground. Labourdonnais was compelled to yield. The anger which the breach of the capitulation excited among the English was increased by the ungenerous manner in which Dupleix treated the principal servants of the Company. The Governor and several of the first gentlemen of Fort St. George were carried under a guard to Pondicherry, and conducted through the town in a triumphal procession, under the eyes of fifty thousand spectators. It was with reason thought that this gross violation of public faith absolved the inhabitants of Madras from the engagements into which they had entered with Labourdonnais. Clive fled from the town by night in the disguise of a Mussulman, and took refuge at Fort St. David, one of the small English settlements subordinate to Madras.

15. The circumstances in which he was now placed naturally led him to adopt a profession better suited to his restless and intrepid spirit than the business of examining packages and casting accounts. He solicited and obtained an ensign's commission in the service of the Company, and at twenty-one entered on his military career. His personal courage, of which he had, while still a writer, given signal proof by a desperate duel with a military bully who was the terror of Fort St. David, speedily made him conspicuous even among hundreds of brave men. He soon began to show in his new calling other qualities which had not before been discerned in him: judgment, sagacity, deference to legitimate authority. He distinguished himself highly in several operations against the French, and was particularly noticed by Major Lawrence, who was then considered as the ablest British officer in India.

16. Clive had been only a few months in the army when intelligence arrived that peace had been concluded between Great Britain and France. Dupleix was in consequence compelled to restore Madras to the English Company; and the young ensign was at liberty to resume his former business. He did indeed return for a short time to his desk. He again quitted it in order to assist Major Lawrence in some petty hostilities with the natives, and then again returned to it. While he was thus wavering between a military and a commercial life, events took place which decided his choice. The politics of India assumed a new aspect. There was peace between the English and French crowns; but

there arose between the English and French companies trading to the East a war most eventful and important,—a war in which the prize was nothing less than the magnificent inheritance of the house of Tamerlane.

17. The empire which Baber and his Moguls reared in the sixteenth century was long one of the most extensive and splendid in the world. In no European kingdom was so large a population subject to a single prince, or so large a revenue poured into the treasury. The beauty and magnificence of the buildings erected by the sovereigns of Hindoostan amazed even travellers who had seen St. Peter's. The innumerable retinues and gorgeous decorations which surrounded the throne of Delhi dazzled even eyes which were accustomed to the pomp of Versailles. Some of the great viceroys, who held their posts by virtue of commissions from the Mogul, ruled as many subjects as the King of France or the Emperor of Germany. Even the deputies of these deputies might well rank, as to extent of territory and amount of revenue, with the Grand Duke of Tuscany, or the Elector of Saxony.

18. There can be little doubt that this great empire, powerful and prosperous as it appears on a superficial view, was yet, even in its best days, far worse governed than the worst governed parts of Europe now are. The administration was tainted with all the vices of Oriental despotism, and with all the vices inseparable from the domination of race over race. The conflicting pretensions of the princes of the royal house produced a long series of crimes and public disasters. Ambitious lieutenants of the sovereign sometimes aspired to independence. Fierce tribes of Hindoos, impatient of a foreign yoke, frequently withheld tribute, repelled the armies of the government from the mountain fastnesses, and poured down in arms on the cultivated plains. In spite, however, of much constant maladministration, in spite of occasional convulsions which shook the whole frame of society, this great monarchy, on the whole, retained, during some generations, an outward appearance of unity, majesty, and energy. But, throughout the long reign of Aurungzebe, the state, notwithstanding all that the vigor and policy of the prince could effect, was hastening to dissolution. After his death, which took place in the year 1707, the ruin was fearfully rapid. Violent

shocks from without cooperated with an incurable decay which was fast proceeding within; and in a few years the empire had undergone utter decomposition.

19. The history of the successors of Theodosius bears no small analogy to that of the successors of Aurungzebe. But perhaps the fall of the Carlovingians furnishes the nearest parallel to the fall of the Moguls. Charlemagne was scarcely interred when the imbecility and the disputes of his descendants began to bring contempt on themselves and destruction on their subjects. The wide dominion of the Franks was severed into a thousand pieces. Nothing more than a nominal dignity was left to the abject heirs of an illustrious name, Charles the Bald, and Charles the Fat, and Charles the Simple. Fierce invaders, differing from each other in race, language, and religion, flocked, as if by concert, from the farthest corners of the earth, to plunder provinces which the government could no longer defend. The pirates of the Northern Sea extended their ravages from the Elbe to the Pyrenees, and at length fixed their seat in the rich valley of the Seine. The Hungarian, in whom the trembling monks fancied that they recognized the Gog or Magog of prophecy, carried back the plunder of the cities of Lombardy to the depths of the Pannonian forests. The Saracen ruled in Sicily, desolated the fertile plains of Campania, and spread terror even to the walls of Rome. In the midst of these sufferings, a great internal change passed upon the empire. The corruption of death began to ferment into new forms of life. While the great body, as a whole, was torpid and passive, every separate member began to feel with a sense, and to move with an energy all its own. Just here, in the most barren and dreary tract of European history, all feudal privileges, all modern nobility, take their source. It is to this point that we trace the power of those princes who, nominally vassals, but really independent, long governed, with the titles of dukes, marquesses, and counts, almost every part of the dominions which had obeyed Charlemagne.

20. Such or nearly such was the change which passed on the Mogul empire during the forty years which followed the death of Aurungzebe. A succession of nominal sovereigns, sunk in indolence and debauchery, sauntered away life in secluded palaces, chewing bang, fondling concubines, and listening to buffoons.

A succession of ferocious invaders descended through the western passes, to prey on the defenceless wealth of Hindoostan. A Persian conqueror crossed the Indus, marched through the gates of Delhi, and bore away in triumph those treasures of which the magnificence had astounded Roe and Bernier: the Peacock Throne, on which the richest jewels of Golconda had been disposed by the most skilful hands of Europe; and the inestimable Mountain of Light, which, after many strange vicissitudes, lately shone in the Bracelet of Runjeet Sing, and is now destined to adorn the hideous idol of Orissa. The Afghan soon followed to complete the work of devastation which the Persian had begun. The warlike tribes of Rajpootana threw off the Mussulman yoke. A band of mercenary soldiers occupied Rohilcund. The Seiks ruled on the Indus. The Jauts spread dismay along the Jumna. The highlands which border on the western sea-coast of India poured forth a yet more formidable race,—a race which was long the terror of every native power, and which, after many desperate and doubtful struggles, yielded only to the fortune and genius of England. It was under the reign of Aurungzebe that this wild clan of plunderers first descended from their mountains; and soon after his death, every corner of his wide empire learned to tremble at the mighty name of the Mahrattas. Many fertile viceroyalties were entirely subdued by them. Their dominions stretched across the peninsula from sea to sea. Mahratta captains reigned at Poonah, at Gualior, in Guzerat, in Berar, and in Tanjore. Nor did they, though they had become great sovereigns, therefore cease to be freebooters. They still retained the predatory habits of their forefathers. Every region which was not subject to their rule was wasted by their incursions. Wherever their kettle-drums were heard, the peasant threw his bag of rice on his shoulder, hid his small savings in his girdle, and fled with his wife and children to the mountains or the jungles, to the milder neighborhood of the hyena and the tiger. Many provinces redeemed their harvests by the payment of an annual ransom. Even the wretched phantom who still bore the imperial title stooped to pay this ignominious black-mail. The camp-fires of one rapacious leader were seen from the walls of the palace of Delhi. Another, at the head of his innumerable cavalry, descended year after year on the rice-fields of Bengal. Even the

European factors trembled for their magazines. Less than a hundred years ago, it was thought necessary to fortify Calcutta against the horsemen of Berar; and the name of the Mahratta ditch still preserves the memory of the danger.

21. Wherever the viceroys of the Mogul retained authority they became sovereigns. They might still acknowledge in words the superiority of the house of Tamerlane; as a Count of Flanders or a Duke of Burgundy might have acknowledged the superiority of the most helpless driveller among the later Carlovingians. They might occasionally send to their titular sovereign a complimentary present, or solicit from him a title of honor. In truth, however, they were no longer lieutenants removable at pleasure, but independent hereditary princes. In this way originated those great Mussulman houses which formerly ruled Bengal and the Carnatic, and those which still, though in a state of vassalage, exercise some of the powers of royalty at Lucknow and Hyderabad.

22. In what was this confusion to end? Was the strife to continue during centuries? Was it to terminate in the rise of another great monarchy? Was the Mussulman or the Mahratta to be the Lord of India? Was another Baber to descend from the mountains, and to lead the hardy tribes of Cabul and Chorasan against a wealthier and less warlike race? None of these events seemed improbable. But scarcely any man, however sagacious, would have thought it possible that a trading company, separated from India by fifteen thousand miles of sea, and possessing in India only a few acres for purposes of commerce, would, in less than a hundred years, spread its empire from Cape Comorin to the eternal snow of the Himalayas; would compel Mahratta and Mahommedan to forget their mutual feuds in common subjection; would tame down even those wild races which had resisted the most powerful of the Moguls; and, having united under its laws a hundred millions of subjects, would carry its victorious arms far to the east of the Burrampooter, and far to the west of the Hydaspes, dictate terms of peace at the gates of Ava, and seat its vassal on the throne of Candahar.

23. The man who first saw that it was possible to found a European empire on the ruins of the Mogul monarchy was Dupleix. His restless, capacious, and inventive mind had formed

this scheme, at a time when the ablest servants of the English Company were busied only about invoices and bills of lading. Nor had he only proposed to himself the end. He had also a just and distinct view of the means by which it was to be attained. He clearly saw that the greatest force which the princes of India could bring into the field would be no match for a small body of men trained in the discipline, and guided by the tactics, of the West. He saw also that the natives of India might, under European commanders, be formed into armies, such as Saxe or Frederic would be proud to command. He was perfectly aware that the most easy and convenient way in which an European adventurer could exercise sovereignty in India, was to govern the motions, and to speak through the mouth of some glittering puppet dignified by the title of Nabob or Nizam. The arts both of war and policy, which a few years later were employed with such signal success by the English, were first understood and practised by this ingenious and aspiring Frenchman.

24. The situation of India was such that scarcely any aggression could be without a pretext, either in old laws or in recent practice. All rights were in a state of utter uncertainty ; and the Europeans who took part in the disputes of the natives confounded the confusion, by applying to Asiatic politics the public law of the West, and analogies drawn from the feudal system. If it was convenient to treat a Nabob as an independent prince, there was an excellent plea for doing so. He was independent in fact. If it was convenient to treat him as a mere deputy of the Court of Delhi, there was no difficulty ; for he was so in theory. If it was convenient to consider his office as an hereditary dignity, or as a dignity held during life only, or as a dignity held only during the good pleasure of the Mogul, arguments and precedents might be found for every one of those views. The party who had the heir of Baber in their hands represented him as the undoubted, the legitimate, the absolute sovereign, whom all subordinate authorities were bound to obey. The party against whom his name was used did not want plausible pretexts for maintaining that the empire was in fact dissolved ; and that, though it might be decent to treat the Mogul with respect, as a venerable relic of an order of things which had passed away, it was absurd to regard him as the real master of Hindoostan.

25. In the year 1748, died one of the most powerful of the new masters of India, the great Nizam al Mulk, Viceroy of the Deccan. His authority descended to his son, Nazir Jung. Of the provinces subject to this high functionary, the Carnatic was the wealthiest and the most extensive. It was governed by an ancient Nabob, whose name the English corrupted into Anaverdy Khan.

26. But there were pretenders to the government both of the vice-royalty and of the subordinate province. Mirzapha Jung, a grandson of Nizam al Mulk, appeared as the competitor of Nazir Jung. Chunda Sahib, son-in-law of a former nabob of the Carnatic, disputed the title of Anaverdy Khan. In the unsettled state of Indian law it was easy for both Mirzapha Jung and Chunda Sahib to make out something like a claim of right. In a society altogether disorganized, they had no difficulty in finding greedy adventurers to follow their standards. They united their interests, invaded the Carnatic, and applied for assistance to the French, whose fame had been raised by their success against the English in the recent war on the coast of Coromandel.

27. Nothing could have happened more pleasing to the subtle and ambitious Dupleix. To make a Nabob of the Carnatic, to make a Viceroy of the Deccan, to rule under their names the whole of southern India ; this was indeed an attractive prospect. He allied himself with the pretenders, and sent four hundred French soldiers, and two thousand sepoys, disciplined after the European fashion, to the assistance of his confederates. A battle was fought. The French distinguished themselves greatly. Anaverdy Khan was defeated and slain. His son, Mahommed Ali, who was afterwards well known in England as the Nabob of Arcot, and who owes to the eloquence of Burke a most unenviable immortality, fled with a scanty remnant of his army to Trichinopoly ; and the conquerors became at once masters of almost every part of the Carnatic.

28. This was but the beginning of the greatness of Dupleix. After some months of fighting, negotiation, and intrigue, his ability and good fortune seemed to have prevailed everywhere. Nazir Jung perished by the hands of his own followers; Mirzapha Jung was master of the Deccan; and the triumph of French arms and French policy was complete. At Pondicherry all was exul-

tation and festivity. Salutes were fired from the batteries, and *Te Deum* sung in the churches. The new Nizam came thither to visit his allies; and the ceremony of his installation was performed there with great pomp. Dupleix, dressed in the garb worn by Mahommedans of the highest rank, entered the town in the same palanquin with the Nizam, and, in the pageant which followed, took precedence of all the court. He was declared Governor of India from the river Kristna to Cape Comorin, a country about as large as France, with authority superior even to that of Chunda Sahib. He was intrusted with the command of seven thousand cavalry. It was announced that no mint would be suffered to exist in the Carnatic except that at Pondicherry. A large portion of the treasures which former viceroys of the Deccan had accumulated found its way into the coffers of the French governor. It was rumored that he had received two hundred thousand pounds sterling in money, besides many valuable jewels. In fact, there could scarcely be any limit to his gains. He now ruled thirty millions of people with almost absolute power. No honor or emolument could be obtained from the government but by his intervention. No petition, unless signed by him, was perused by the Nizam.

29. Mirzapha Jung survived his elevation only a few months. But another prince of the same house was raised to the throne by French influence, and ratified all the promises of his predecessor. Dupleix was now the greatest potentate in India. His countrymen boasted that his name was mentioned with awe even in the chambers of the palace of Delhi. The native population looked with amazement on the progress which, in the short space of four years, an European adventurer had made towards dominion in Asia. Nor was the vainglorious Frenchman content with the reality of power. He loved to display his greatness with arrogant ostentation before the eyes of his subjects and of his rivals. Near the spot where his policy had obtained its chief triumph, by the fall of Nazir Jung and the elevation of Mirzapha, he determined to erect a column, on the four sides of which four pompous inscriptions, in four languages, should proclaim his glory to all the nations of the East. Medals stamped with emblems of his successes were buried beneath the foundations of this stately pillar, and round it arose a town bearing the haughty

name of Dupleix Fatihabad, which is, being interpreted, the City of the Victory of Dupleix.

30. The English had made some feeble and irresolute attempts to stop the rapid and brilliant career of the rival Company, and continued to recognize Mahommed Ali as Nabob of the Carnatic. But the dominions of Mahommed Ali consisted of Trichinopoly alone; and Trichinopoly was now invested by Chunda Sahib and his French auxiliaries. To raise the siege seemed impossible. The small force which was then at Madras had no commander. Major Lawrence had returned to England; and not a single officer of established character remained in the settlement. The natives had learned to look with contempt on the mighty nation which was soon to conquer and to rule them. They had seen the French colors flying on Fort St. George; they had seen the chiefs of the English factory led in triumph through the streets of Pondicherry; they had seen the arms and counsels of Dupleix everywhere successful, while the opposition which the authorities of Madras had made to his progress had served only to expose their own weakness and to heighten his glory. At this moment, the valor and genius of an obscure English youth suddenly turned the tide of fortune.

31. Clive was now twenty-five years old. After hesitating for some time between a military and a commercial life, he had at length been placed in a post which partook of both characters, that of commissary to the troops, with the rank of captain. The present emergency called forth all his powers. He represented to his superiors that unless some vigorous efforts were made, Trichinopoly would fall, the house of Anaverdy Khan would perish, and the French would become the real masters of the whole peninsula of India. It was absolutely necessary to strike some daring blow. If an attack were made on Arcot, the capital of the Carnatic, and the favorite residence of the Nabobs, it was not impossible that the siege of Trichinopoly would be raised. The heads of the English settlement, now thoroughly alarmed by the success of Dupleix, and apprehensive that, in the event of a new war between France and Great Britain, Madras would be instantly taken and destroyed, approved of Clive's plan, and intrusted the execution of it to himself. The young captain was put at the head of two hundred English soldiers, and three hun-

dred sepoys, armed and disciplined after the European fashion. Of the eight officers who commanded this little force under him, only two had ever been in action, and four of the eight were factors of the Company, whom Clive's example had induced to offer their services. The weather was stormy; but Clive pushed on, through thunder, lightning, and rain, to the gates of Arcot. The garrison, in a panic, evacuated the fort, and the English entered it without a blow.

32. But Clive well knew that he should not be suffered to retain undisturbed possession of his conquest. He instantly began to collect provisions, to throw up works, and to make preparations for sustaining a siege. The garrison, which had fled at his approach, had now recovered from its dismay, and, having been swollen by large re-enforcements from the neighborhood to a force of three thousand men, encamped close to the town. At dead of night, Clive marched out of the fort, attacked the camp by surprise, slew great numbers, dispersed the rest, and returned to his quarters without having lost a single man.

33. The intelligence of these events was soon carried to Chunda Sahib, who, with his French allies, was besieging Trichinopoly. He immediately detached four thousand men from his camp, and sent them to Arcot. They were speedily joined by the remains of the force which Clive had lately scattered. They were further strengthened by two thousand men from Vellore, and by a still more important re-enforcement of a hundred and fifty French soldiers whom Dupleix despatched from Pondicherry. The whole of this army, amounting to about ten thousand men, was under the command of Rajah Sahib, son of Chunda Sahib.

34. Rajah Sahib proceeded to invest the fort of Arcot, which seemed quite incapable of sustaining a siege. The walls were ruinous, the ditches dry, the ramparts too narrow to admit the guns, the battlements too low to protect the soldiers. The little garrison had been greatly reduced by casualties. It now consisted of a hundred and twenty Europeans and two hundred sepoys. Only four officers were left; the stock of provisions was scanty; and the commander, who had to conduct the defence under circumstances so discouraging, was a young man of five and twenty, who had been bred a book-keeper.

35. During fifty days the siege went on. During fifty days the

young captain maintained the defence, with a firmness, vigilance, and ability, which would have done honor to the oldest marshal in Europe. The breach, however, increased day by day. The garrison began to feel the pressure of hunger. Under such circumstances, any troops so scantily provided with officers might have been expected to show signs of insubordination; and the danger was peculiarly great in a force composed of men differing widely from each other in extraction, color, language, manners, and religion. But the devotion of the little band to its chief surpassed anything that is related of the Tenth Legion of Cæsar, or of the Old Guard of Napoleon. The sepoys came to Clive, not to complain of their scanty fare, but to propose that all the grain should be given to the Europeans, who required more nourishment than the natives of Asia. The thin gruel, they said, which was strained away from the rice, would suffice for themselves. History contains no more touching instance of military fidelity, or of the influence of a commanding mind.

36. An attempt made by the government of Madras to relieve the place had failed. But there was hope from another quarter. A body of six thousand Mahrattas, half soldiers, half robbers, under the command of a chief named Morari Row, had been hired to assist Mahommed Ali; but thinking the French power irresistible, and the triumph of Chunda Sahib certain, they had, hitherto, remained inactive on the frontiers of the Carnatic. The fame of the defence of Arcot roused them from their torpor. Morari Row declared that he had never before believed that Englishmen could fight, but that he would willingly help them, since he saw that they had spirit to help themselves. Rajah Sahib learned that the Mahrattas were in motion. It was necessary for him to be expeditious. He first tried negotiation. He offered large bribes to Clive, which were rejected with scorn. He vowed that, if his proposals were not accepted, he would instantly storm the fort, and put every man in it to the sword. Clive told him in reply, with characteristic haughtiness, that his father was an usurper, that his army was a rabble, and that he would do well to think twice before he sent such poltroons into a breach defended by English soldiers.

37. Rajah Sahib determined to storm the fort. The day was well suited to a bold military enterprise. It was the great

Mahommedan festival which is sacred to the memory of Hosein, the son of Ali. The history of Islam contains nothing more touching than the event which gave rise to that solemnity. The mournful legend relates how the chief of the Fatimites, when all his brave followers had perished round him, drank his latest draught of water, and uttered his latest prayer; how the assassins carried his head in triumph; how the tyrant smote the lifeless lips with his staff; and how a few old men recollected with tears that they had seen those lips pressed to the lips of the Prophet of God. After the lapse of near twelve centuries, the recurrence of this solemn season excites the fiercest and saddest emotions in the bosoms of the devout Moslem of India. They work themselves up to such agonies of rage and lamentation, that some, it is said, have given up the ghost from the mere effect of mental excitement. They believe that whoever, during this festival, falls in arms against the infidels, atones by his death for all the sins of his life, and passes at once to the garden of the Houris. It was at this time that Rajah Sahib determined to assault Arcot. Stimulating drugs were employed to aid the effect of religious zeal; and the besiegers, drunk with enthusiasm, drunk with bang, rushed furiously to the attack.

38. Clive had received secret intelligence of the design, had made his arrangements, and, exhausted by fatigue, had thrown himself on his bed. He was awakened by the alarm, and was instantly at his post. The enemy advanced, driving before them elephants whose foreheads were armed with iron plates. It was expected that the gates would yield to the shock of these living battering rams. But the huge beasts no sooner felt the English musket-balls, than they turned round, and rushed furiously away, trampling on the multitude which had urged them forward. A raft was launched on the water which filled one part of the ditch. Clive, perceiving that his gunners at that post did not understand their business, took the management of a piece of artillery himself, and cleared the raft in a few minutes. Where the moat was dry the assailants mounted with great boldness; but they were received with a fire so heavy and so well directed, that it soon quelled the courage even of fanaticism and of intoxication. The rear ranks of the English kept the front ranks supplied with a constant succession of loaded muskets, and

every shot told on the living mass below. After three desperate onsets, the besiegers retired behind the ditch.

39. The struggle lasted about an hour. Four hundred of the assailants fell. The garrison lost only five or six men. The besieged passed an anxious night, looking for a renewal of the attack. But when day broke, the enemy were no more to be seen. They had retired, leaving to the English several guns and a large quantity of ammunition.

40. The news was received at Fort St. George with transports of joy and pride. Clive was justly regarded as a man equal to any command. Two hundred English soldiers, and seven hundred sepoys were sent to him, and with this force he instantly commenced offensive operations. He took the fort of Timery, effected a junction with a division of Morari Row's army, and hastened, by forced marches, to attack Rajah Sahib, who was at the head of about five thousand men, of whom three hundred were French. The action was sharp; but Clive gained a complete victory. The military chest of Rajah Sahib fell into the hands of the conquerors. Six hundred sepoys, who had served in the enemy's army, came over to Clive's quarters, and were taken into the British service. Conjeveram surrendered without a blow. The governor of Arnee deserted Chunda Sahib, and recognized the title of Mahommed Ali.

41. Had the entire direction of the war been intrusted to Clive, it would probably have been brought to a speedy close. But the timidity and incapacity which appeared in all the movements of the English, except where he was personally present, protracted the struggle. The Mahrattas muttered that his soldiers were of a different race from the British whom they found elsewhere. The effect of this languor was, that in no long time Rajah Sahib, at the head of a considerable army, in which were four hundred French troops, appeared almost under the guns of Fort St. George, and laid waste the villas and gardens of the gentlemen of the English settlement. But he was again encountered and defeated by Clive. More than a hundred of the French were killed or taken, a loss more serious than that of thousands of natives. The victorious army marched from the field of battle to Fort St. David. On the road lay the City of the Victory of Dupleix, and the stately monument which was designed to com-

memorate the triumphs of France in the East. Clive ordered both the city and the monument to be razed to the ground. He was induced, we believe, to take this step, not by personal or national malevolence, but by a just and profound policy. The town, and its pompous name, the pillar and its vaunting inscriptions, were among the devices by which Dupleix had laid the public mind of India under a spell. This spell it was Clive's business to break. The natives had been taught that France was confessedly the first power in Europe, and that the English did not presume to dispute her supremacy. No measure could be more effectual for the removing of this delusion, than the public and solemn demolition of the French trophies.

42. The government of Madras, encouraged by these events, determined to send a strong detachment, under Clive, to re-enforce the garrison of Trichinopoly. But just at this conjuncture, Major Lawrence arrived from England, and assumed the chief command. From the waywardness and impatience of control which had characterized Clive, both at school and in the counting-house, it might have been expected that he would not, after such achievements, act with zeal and good humor in a subordinate capacity. But Lawrence had early treated him with kindness; and it is bare justice to Clive to say that, proud and overbearing as he was, kindness was never thrown away upon him. He cheerfully placed himself under the orders of his old friend, and exerted himself as strenuously in the second post as he could have done in the first. Lawrence well knew the value of such assistance. Though himself gifted with no intellectual faculty higher than plain good sense, he fully appreciated the powers of his brilliant coadjutor. Though he had made a methodical study of military tactics, and, like all men regularly bred to a profession, was disposed to look with disdain on interlopers, he had yet liberality enough to acknowledge that Clive was an exception to common rules. "Some people," he wrote, "are pleased to term Captain Clive fortunate and lucky; but, in my opinion, from the knowledge I have of the gentleman, he deserved and might expect from his conduct everything as it fell out: a man of an undaunted resolution, of a cool temper, and of a presence of mind which never left him in the greatest danger: born a soldier, for, without a military education of any sort, or much conversing

with any of the profession, from his judgment and good sense,—he led on an army like an experienced officer and a brave soldier, with a prudence that certainly warranted success."

43. The French had no commander to oppose to the two friends. Dupleix, not inferior in talents for negotiation and intrigue to any European who has borne a part in the revolutions of India, was ill qualified to direct in person military operations. He had not been bred a soldier, and had no inclination to become one. His enemies accused him of personal cowardice ; and he defended himself in a strain worthy of Captain Bobadil. He kept away from shot, he said, because silence and tranquillity were propitious to his genius, and he found it difficult to pursue his meditations amidst the noise of fire-arms. He was thus under the necessity of intrusting to others the execution of his great warlike designs ; and he bitterly complained that he was ill served. He had indeed been assisted by one officer of eminent merit, the celebrated Bussy. But Bussy had marched northward with the Nizam, and was fully employed in looking after his own interests, and those of France, at the court of that prince. Among the officers who remained with Dupleix, there was not a single man of capacity ; and many of them were boys, at whose ignorance and folly the common soldiers laughed.

44. The English triumphed everywhere. The besiegers of Trichinopoly were themselves besieged and compelled to capitulate. Chunda Sahib fell into the hands of the Mahrattas, and was put to death, at the instigation probably of his competitor, Mahommed Ali. The spirit of Dupleix, however, was unconquerable, and his resources inexhaustible. From his employers in Europe he no longer received help or countenance. They condemned his policy. They gave him no pecuniary assistance. They sent him for troops only the sweepings of the galleys. Yet still he persisted, intrigued, bribed, promised, lavished his private fortune, strained his credit, procured new diplomas from Delhi, raised up new enemies to the government of Madras on every side, and found tools even among the allies of the English Company. But all was in vain. Slowly, but steadily, the power of Britain continued to increase, and that of France to decline.—MACAULAY : *Lord Clive.*

ABBREVIATIONS FOR USE IN CORRECTING THEMES.

D. Diction faulty. See dictionary.
S. Sentence structure faulty.
¶ Fault in paragraphing.
a. Ambiguous.
c. Circumlocutory, verbose; condense.
e. Not euphonious. Unpleasant repetition.
f. Figure mixed, or out of place.
g. Ungrammatical.
h. High-flown.
k. Awkward. Recast.
o. Obscure.
r. Reference faulty.
v. Vague.
w. Weak.
x. Error not specified.

Vertical line before passage: Recast.

Mark under or around a letter or punctuation mark: Fault in spelling or punctuation.

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NOTE TO REFERENCE TABLE.

On the two pages preceding are given a list of abbreviations and a condensed table of contents. Both are for use in correcting themes. By allowing the book to lie before him opened at these pages, the instructor can see at a glance the reference needed. Thus, if a pupil writes "He would have liked to have been present," the instructor will write in the margin **33**, 4; if he persists in using a comma before the conjunction *that*, the reference will be to **63**, 2, 9); if his style is too florid, the fault will be indicated by an *h*, or by a reference to **58**, 2 or to **60**, 2 or 3 as the case may require. As to the list of abbreviations, the shorter it can be kept, the better for both teacher and student. Elaborate lists defeat their own end—the end of saving time. The reference system here commended will be found both simple and effective. It may assist the memory to note that the capital letters, D, S, and P (or ¶), serve to point out faults in the three great divisions of a composition,—Diction (or Words), Sentences, and Paragraphs; while the small letters refer to more specific minor errors. No letter, however, is used twice, and there can be no confusion.

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